



## INTRODUCTION TO PRAKRIT



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Ganthaāreṇa ṇiaguruno Siri-

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ARTHUR ANTHONY MACDONELL

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-ācāriaṇṇrindassa Baḷlatitthatthassa

ṇāma

savvāiṃ uvaaraṇāiṃ sumaria

imassa potthaassa ādimmi

sasiṇṇham

ahilihidam.



## PREFACE TO FIRST EDITION.

Degree courses in Sanskrit almost invariably include a Drama, of which a considerable portion is in Prakrit. In practice, whatever Examiners may imagine, the student reads the Sanskrit *chāyā*, which most editions provide for him on the same page. At any rate he begins that way; reading the Prakrit afterwards, noticing certain similarities, and *some* of the differences, so that he may be able to recognize a passage, with which he is already familiar in its Sanskrit form, and perhaps in an English translation. Even the more advanced student who reads the Prakrit as it comes, at the slightest check looks down at the 'shadow.' Consequently few students have any definite knowledge of any one of the Prakrits. One cannot blame them. The editions they use are often incorrect in the Prakrit portions, and there is no convenient book of reference in which they can find definite rules. One object of this *Introduction to Prakrit* is to provide students with a guide for the more attentive and more scholarly study of the Śauraseni and Māhārāstri passages in their Sanskrit Plays.

The main object however is to assist the student of the History of the great Indo-Aryan Language from Vedic times to the present day. The Indian student starts with an intimate knowledge of at least one modern Indo-Aryan language. In the Sanskrit he learns at school, he becomes familiarised with the stereotyped literary form of the ancient language. If he studies Sanskrit in the University, he will discover that the Vedic language represents a still more ancient stage of

Indo-Aryan. For this there are accurate texts, and many works of reference available.<sup>1</sup>

The middle stage has been comparatively neglected. In India itself, the mediæval Prakrits are in a more real sense *dead* languages, than is Sanskrit itself. Outside India scholars have found in Pali, the language of the oldest Buddhist Scriptures, a convenient representative of this stage. The student of Indo-Aryan Philology needs a clear view of the main characteristics of the different Prakrits. It is hoped that this work may prove useful for this purpose.

**Method of Study.** Perhaps the best plan is to begin with the thorough study of *one* dialect, afterwards comparing others with this as a standard. This was the method of the Indian grammarians who took Māhārāṣṭrī as their standard. But the only *prose* extant in Māhārāṣṭrī was written by Jains, and that not in the same dialect as the songs in the dramas. There are excellent aids to the study of Pali, but Pali is too archaic to make a good central point, and it is a separate *subject* in our curricula, and generally regarded as appropriate only to students of Buddhism. Moreover the Sanskrit student does actually first come into contact with Prakrit in the plays, and most of it is Śaurasenī. For this, among other reasons, it has been thought desirable to present a general view of the subject, with special stress on Śaurasenī and Māhārāṣṭrī.

The student making use of this book is advised to read the general sections, and to study the chapters on Phonetics and Grammar with special reference to the two main Dramatic

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<sup>1</sup> Particularly recommended : A Vedic Grammar for Students by Prof. A. A. Macdonell, Clarendon Press, 1916.

Prakrits. The more important examples are printed in bold type and may be memorised. The Extracts 1 to 14 should then be thoroughly mastered, and the knowledge acquired applied to any play the student may be reading.<sup>1</sup>

The next step will be more philological, consisting in the comparison of the several stages and dialects as far as they are described in Chapters IV to X, and illustrated in Extracts 15 to the end.<sup>2</sup>

The specimens of Pali and of old Prakrit are intended as inducements to further study.

Modern forms have been occasionally quoted to show the historical continuity of words from ancient times. The student should be able to connect up a much larger number of forms from his mother tongue.

The Index is intended partly for convenience of reference, and partly to provide an instrument by which one may test one's ability to explain forms, and to recognize them out of their context.

**Transliteration.** The Roman script has been used for several reasons. Over a dozen years of teaching experience has convinced the writer that the slovenly spelling, so prevalent in both Roman and Devanāgarī scripts, is partly due to the fact that Hindi and Sanskrit are written in the same script, but with slightly different sound-values. A word written in Devanāgarī may be pronounced as in Sanskrit or as in Hindi, e.g.— भगवान्, as *bhagavān* or as *bhagvān*, धर्म as *dharma* or *dhāram*.

<sup>1</sup> If he will read a play for the sake of these two Prakrits only, let him choose Karpūramasijarī (Konow's Edition).

<sup>2</sup> The most interesting play for variety of dialect is the Mṛcchakatikam.

सामवेद as *sāmaveda* or *sāmved* and so on. Confusion is increased if the student has to distinguish a Prakrit pronunciation when the spelling is identical with that of a modern word.

Another reason is that the Roman script being more atomic than Devanāgarī has advantages for stating phonetic laws in English.

Moreover any Indian student who aims at keeping abreast with modern scholarship should make himself thoroughly familiar with the use of this script. To make use of many books of reference, and Oriental Journals, it is almost as important to him, as Devanāgarī to the Western scholar.

These reasons seemed to outweigh the disadvantages of increased labour in proof-reading, and the initial feeling of unfamiliarity with Sanskrit in this guise that may be experienced by the beginner.

On doubtful points, such as derivations where "Doctors disagree," the authority of Pischel has generally been followed. Controversy has generally been avoided, and where any reference has been made to rival theories or matters of dispute, it is only to suggest to the student fields of enquiry that still await his enterprise.

Apart from facilitating the study of the Indian Drama, and of Indian Philology, it is hoped that this little book may lead some of our students and graduates to take an interest in the great field of Indian thought and literature that lies outside the Sanskrit circle. Without some knowledge of this, it is impossible to obtain an adequate idea of the life of mediæval India.

A. C. WOOLNER.

*Gulmarg,* }  
1917. }

## PREFACE TO SECOND EDITION.

The first edition was issued during the Great War. Proofs were read in intervals snatched from Civil and Military duties combined. In this second edition a number of misprints has been removed. In the meantime important contributions have been made to the history of the Indo-Aryan languages. The Chapters on Classification and Literature have been brought more up to date. Since this book first appeared there has been an increased interest in Prakrit in the Indian Universities and the general level of knowledge has risen. More attention is being given in several Universities to the history of the Indian languages. In view of this something has been said of Early Prakrit represented by Aśoka's Inscriptions and late Prakrit represented by Apabhraṃśa.

For reading the proofs and seeing the second part through the press, I am much indebted to my friend and colleague, once a pupil, Dr. Banarsi Das Jain, M.A., Ph.D., now Lecturer in Hindi at the Oriental College, who has also made a number of useful suggestions.

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*Oriental College,* }  
LAHORE. }  
1928. }





# TABLE OF TRANSLITERATION

## Vowels

|     |     |     |     |     |
|-----|-----|-----|-----|-----|
| अ a | आ ā | इ i | ई ī | उ u |
| ऊ ū | ए e | ओ o |     |     |

For Sanskrit add ए r, ऋ ṛ, ॠ ṛ, ऐ ai, and औ au.

Note 1. ऋ and ॠ in Prakrit should strictly be written āi and āū to distinguish them from the Sanskrit diphthongs ऐ ai. औ au; but as the latter do not occur in Prakrit the dots can be omitted without any ambiguity, e.g. uttarai 'he crosses can only represent उत्तरइ.

2 ए and औ in Prakrit sometimes represent short vowels. When distinguished these are written ē and ō (*vide* § 61).

## Consonants.

|     |      |     |      |     |
|-----|------|-----|------|-----|
| क k | ख kh | ग g | घ gh | ङ ṅ |
| च c | छ ch | ज j | झ jh | ञ ñ |
| ट t | ठ th | ड d | ढ dh | ण ṇ |
| त t | थ th | द d | ध dh | न n |
| प p | फ ph | ब b | भ bh | म m |
| य y | र r  | ल l | ळ ḷ  | व v |
| श ś | ष ṣ  | स s | ह h  |     |

Visarga (not used in Prakrit) ḥ.

Anusvāra ṁ.

A nasalised vowel is represented as in ā, ū.

Note 1. Sanskrit न n is generally represented in Prakrit by ण ṇ, but the dental n may occur before another dental, e.g., danta as in Sanskrit. This, however, is often written दंत damta. In Jain works the dental n is frequently written at the beginning of words.

2. Similarly other nasals are often represented by anusvāra.

पं॒ ष paṁṣa for pañca

सं॒ ष saṁkṣa for saṅkha

दं॒ ष daṁḍa for daṇḍa

जं॒ ष jaṁbu for jambu

but see § 35.

3. For the weak *y* see § 8. Note.

4. Hindi ढ is represented by *r*, cerebral ढ by *l*. In practice this causes no confusion with the vowels ऋ *r* and ए *l*. The letter ढ *ḍ* was probably pronounced as a cerebral *r* long before the diacritical dot for ढ was devised.

5. In general it should be understood that transliteration is merely the substitution of one set of symbols for another, and does not tell us anything more about the pronunciation. It is quite possible that च *ca* was pronounced something like *tsa* in Māhārāṣṭrī as in modern Marathi, and that in Magadha च *a* was pronounced as Bengali renders it to-day. Even if so, we may feel sure that a Midlander would use his own sounds in pronouncing either Prakrit.

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## CORRECTIONS.

- Page 4, note 2, l. 2, for XIXth read XIth.
- „ 8, l. 26, for Vappaīrāa read Vappaīrāa,  
for Vākpatirājā read Vakpatirāja.
- „ 9, l. 17, for Śrīthriā read \*Śrīthirā.
- „ 10, § 1, for yadī read yadi.
- „ 12, § 12, for Kirada read Kirāda.
- „ 13, § 13, for yutha read yūtha.
- „ 15, l. 1, for nāvia read nāvida.
- „ „ (23), for | or | read l or l.
- „ 20, l. 17, for tshii read thii.
- „ 29, § 72, l. 2, for viañā read viaṇā.
- „ 31 l. 2, for aniga-m- read aṇga-m-.
- „ „ § 79, l. 1, for number read member.
- „ „ § 80, for rājārṣi read rājarsī.
- „ 34, § 90, for vauṃ read vāuṃ.
- „ 36, § 92, (v) for davahanāhim read pavahanāhim.
- „ „ § 93 (iii), for risāo read risao.
- „ „ last line, for mṛgatṛṇikāyaḥ read mṛgatṛṇikāyāḥ.
- „ 37, l. 1, for rekhaḥ read rekhāḥ.
- „ 42, § 110, l. 10, for -iṇa read iṇa-.
- „ 53, l. 3, for vinṇāveī read vinṇaveī.
- „ 57, l. 3, for ādhappaī read ādhappaī.
- „ „ l. 4, for vidhappaī read vidhappaī.
- „ 88, l. 17, insert been after have.





# INTRODUCTION TO PRAKRIT

## PART I.

### CHAPTER I.

#### SUBJECT DEFINED.

The history of the North Indian or Indo-Aryan languages may be conveniently divided into three periods—ancient, mediæval, and modern.

(i) The speech of the ancient or **Old Indo-Aryan** period is represented in literature (a) by the language of the R̥ig Veda, (b) by that of later Vedic books. To this period belonged also those spoken dialects on which were based (c) the poetic diction of the Epics, and (d) the more highly polished (**Samskr̥ta**) literary language of Pāṇini, Patañjali, and thereafter of Kālidāsa and the others down to the present day.

(ii) The mediæval or **Middle Indo-Aryan** period is represented in literature by Pāli and the Prākṛits. It comprises all the dialects from the time (whenever it was) that certain *phonetic* changes, with some variations in grammar also, had produced a language obviously different from Old Indo-Aryan, down to the time (? about 1100 A.D.) when further phonetic changes and the complete break up of the old grammar had produced a new type of language similar to that of the modern vernaculars. Our knowledge of this period has to be pieced together from a variety of records, referring to different localities and different times. These records comprise inscriptions as well as literary works. Of the inscriptions the most famous are the Edicts of Aśoka. The literature comprises the Pāli Canon of the "Southern" or Hīnayāna Buddhists, the Prākṛit

Canon of the Jains, the Prākṛit of Lyrics, Epics and Plays and the Prākṛit grammars.

(iii) The beginning of the third or modern period has not been fixed with precision. It lies between the latest sort of Prākṛit, or Apabhraṃśa such as that described by Hemacandra in the twelfth century, and the earliest poetry of the Old Vernaculars. The oldest poem in Western Hindi is the Prithi Rāj Rasau by Chand Bardai of Lahore (? about 1200 A.D.).

The middle period can be again divided into three stages: (1) Old Prākṛit (or Pāli); (2) Middle Prākṛit; (3) Late Prākṛit or Apabhraṃśa.

(1) The Old Prākṛit stage includes (a) Inscriptions from the middle of the 3rd century B.C. down to the 2nd century A.D. The dialect varies with time and place.

(b) Pāli of the Hinayāna Canon and other Buddhist works, as the Mahāvamsa and the Jātakas.

In the Jātakas, or Birth Stories of the Buddha, the verses (gāthās) preserve a more archaic form of language than the prose.

(c) The language of the oldest Jain Sūtras.

(d) The Prākṛits of early plays, such as those of Aśvaghōṣa of which fragments have been found in Central Asia.

(2) The Middle Prākṛit stage includes (a) Māhārāṣṭrī, the language of the liquid lyrics of the Deccan, (b) the other Dramatic Prākṛits, Śauraseni, Māgadhi, etc., as found in the plays of Kālidāsa and his successors, and in the grammarians; (c) the dialects of the later Jain books; (d) Paisāci, in which the Brhatkathā is said to have been composed, but which is known only from the statements of grammarians.

(3) Apabhraṃśas were not much used for literary purposes. They represent the stage reached by ordinary colloquial speech when the Prākṛit type of speech as found in the plays was already archaic, and had been refined and stereotyped by the grammarians. By the time that Hemacandra recorded a

particular Apabhramśa of the West, this was probably already archaic.

This book is concerned in general with the second, mediæval, or middle period of the Indian language, and in particular with the Middle Prākṛit stage, especially the Dramatic Prākṛits.

*Various uses of the word "Prākṛit."*

Prākṛta derived from *prakṛti* has two lines of meaning: (a) the more precise meaning of something belonging to or derived from a *prakṛti*, that is from the original form of anything as opposed to a *vikṛti* its modification. (In Sāṃkhya Philosophy *prakṛta* means what is derived from Prakṛti, the original element); (b) the looser meanings of 'natural, ordinary, vulgar, provincial.'

It is probable that it was in the more general sense that 'prākṛta' (Śauraseni 'pāūda' Māhārāṣṭri 'pāūa') was first applied to *ordinary common* speech as distinct from the highly polished, perfected *Samskṛitam*.

Grammarians and Rhetoricians of later days however explain *prākṛtam* as derived from the *prakṛti*, i.e. *samskṛtam*. This explanation is perfectly intelligible even if it be not historically correct. Practically we take Sanskrit forms as the basis and derive Prākṛit forms therefrom. Nevertheless modern philology insists on an important reservation: Sanskrit forms are quoted as the basis in as far as they represent the Old Indo-Aryan forms, but sometimes the particular Old Indo-Aryan form required to explain a Prākṛit word is not found in Sanskrit at all, or only in a late work and obviously borrowed from Prākṛit.

If in "Sanskrit" we include the Vedic language and all dialects of the Old Indo-Aryan period, then it is true to say that all the Prākṛits are derived from Sanskrit. If on the other hand "Sanskrit" is used more strictly of the Pāṇini-Patañjali language or "Classical Sanskrit" then it is untrue

to say that any Prākṛit is derived from Sanskrit, except that Śa ni, the Midland Prākṛit, is derived from the Old Indo-Aryan dialect of the Madhyadeśa on which Classical Sanskrit was mainly based.

In Europe the word Prākṛit has been used (a) to refer to particular languages classed as Prākṛit in India, e.g. Māhārāṣṭrī, or to the Prākṛit passages in plays;

(b) Of the Middle Period of the Indian languages (Pāli and the early inscriptions forming an earlier stage were sometimes distinguished from Prākṛit<sup>1</sup>);

(c) Of the *natural* spoken language as distinct from the literary learned language. In this last sense some writers<sup>2</sup> distinguish Primary, Secondary and Tertiary Prākṛits as the natural spoken dialects of the three great periods. Out of these successive types of spoken speech grew the various literary idioms which became stereotyped or fossilised as it were, and remained in use alongside of the living and ever-changing dialects.

## CHAPTER II.

### PRAKRITS.

The following are the more important literary Prākṛits (Pāli being excluded):—

|       |                 |   |                   |
|-------|-----------------|---|-------------------|
| M.    | Māhārāṣṭrī      | } | Dramatic Prākṛits |
| Ś.    | Śauraseni       |   |                   |
| Mg.   | Māgadhi         |   |                   |
| AMg.  | Ardha-Māgadhi   | } | Jain Canon.       |
| J. M. | Jain-Mahārāṣṭrī |   |                   |
| J. Ś. | Jain-Śauraseni  |   |                   |
| (Apa. | Apabhramśa.)    |   |                   |

<sup>1</sup> Dr. O. Franke in his *Pāli and Sanskrit* uses 'Pāli' for the Middle Period including Inscriptions.

<sup>2</sup> *Vide* Article on Prākṛit by Dr. Sir George Grierson in *Encyclopaedia Britannica*, XIXth Edition.

M. Māhārāṣṭrī was regarded as the Prākṛit *par excellence*. Prākṛit grammars gave the rules for this first. For others there were some special rules, and then "the rest is like Māhārāṣṭrī." Daṇḍin remarks (K.D.1.35): *Māhārāṣṭrāśrayām bhāṣām prakṛṣṭam prākṛtam viduḥ*.

In the Drama ladies who speak Śaurasenī, sing their songs in Māhārāṣṭrī. The Māhārāṣṭrī lyrics were famous far beyond the limits of Māhārāṣṭram. The same language is used for the Prākṛit Epics such as the Gaṇḍavaho. This language of the Deccan poets carries further than other Prākṛits the principle of omitting single consonants between vowels (*vide* § 10). This is natural in a literary song-dialect, for in a song it is the melody and sentiment that matter most, the precise words or forms of words are less important. It is not to be supposed however that Māhārāṣṭrī is a mere invention of the poets. It is based on the old spoken language of the country of the Godavari, and contains many features that survive as peculiarities of modern Marathi.

Ś. Śaurasenī was the Prākṛit of the Madhyadeśa taking its name from Śūrasena the country round Mathurā ('Muttra'). This is the ordinary Prākṛit of a Sanskrit drama. It is spoken by ladies and the Vidūshaka; in the Camphor-cluster (Karpūramāñjarī) even by the king. This Prākṛit is the nearest to classical Sanskrit. It arose in the same country, and is descended from the spoken language, on which classical Sanskrit was mainly based. It thus forms an intermediate stage between Sanskrit and Hindi (that is, the Western Hindi on which Literary Hindi has been based). Owing however to this close kinship with the sacred tongue, Śaurasenī was overshadowed; continually influenced by Sanskrit, it failed to make much independent progress.

Mg. Māgadhī is the Prākṛit of the East. Its geographical centre was in the ancient Magadha not far from the land of modern Māgaḥī, a dialect of Bihārī. In the plays Māgadhī is

spoken by low people. Dialects of Māgadhi also occur, e.g., Dhakkī in the Mṛcchakaṭikam. This Prākṛit differs conspicuously from the others in its phonetics. *ṣ* is replaced by *ṣ*, and *ṣ* by *ṣ*. The nominative singular of -a stems end in -e. *ṣ* remains and even replaces *ṣ*. [For further particulars vide Chap. X]. Where other Prākṛits say *hattḥo*, Māgadhi has *haste*; others *so rāā* = *so rājā*, Māgadhi *śe lāā*.

### Jain Prākṛits.

AMg. The oldest Jain Sūtras were composed in Ardha Māgadhi, a Prākṛit based on the dialect spoken between Śūrasena and Magadha (about Oude). In its phonetic character it resembles Māgadhi in some respects. It preserves more traces of the old grammar than Śauraseni, and shows a greater independence from Sanskrit.

J. M. The non-canonical books of the Śvetāmbaras were written in a form of Māhārāṣṭrī that has been termed Jain Māhārāṣṭrī.

J. Ś. The language of the Digambara Canon in some respects resembles Śa ni and has been termed Jain Śauraseni.

Apabhraṃśa has been used in India (a) for anything diverging from Sanskrit as the standard of correct speech, (b) for spoken languages as distinct from literary "Prākṛits," including non-Aryan as well as Aryan languages; (c) a literary form of any such vernacular. The only literary Apabhraṃśa described in detail by the grammarians is the Nāgara Apabhraṃśa which appears to have belonged to Gujarat. To this is said to be related the Vṛācada Apabhraṃśa of Sindh. Dhakkī and some other dialectic forms of the main Prākṛits are sometimes styled *apabhraṃśas*. If we had records of the Apabhraṃśas spoken in the areas connected with each of the main Prākṛits an important link in the history of the Indian languages would be supplied. Even as it is, the tendencies of Apabhraṃśa in phonetics and grammar, help to bridge the gap between typical Prākṛit and the modern languages. The

number of text available gradually increases and these supplement the information contained in Hemacandra's grammar.

The use of various Prakrits in the Drama is discussed in Chapter XI on Prakrit Literature. Further details as to sub-dialects, Paisāci dialects; the dialects used in Inscriptions, and their relationships, are given in Chapter X on the classification of Prakrits.

## CHAPTER III.

### GENERAL CHARACTER OF PRAKRIT.

Prakrit (including Pāli) was still a synthetic language. The ancient grammar had been somewhat simplified. The number of case forms and verbal form tends to dwindle. The R̥gveda possessed a greater variety of forms than the later Vedas. Pāṇini's Sanskrit has discarded a number of forms used in the Brāhmaṇas. Pāli and old Ardhamāgadhī retain a good deal that has disappeared from the Māhārāṣṭrī and Śaurasēnī of the lyrics and plays. Apabhraṃśa finally indicates the approaching dissolution of the last remnants of the old etymology. The time was approaching when a noun might have only two or three distinct endings, and the verb was reduced to little more than one tense and two participles. The ambiguity thus produced was avoided by new devices, and out of the ruins of the old language grew up the analytic languages of modern India.

Though simplified, yet the remaining Prakrit grammar is of the same type as Sanskrit grammar. There is a strong tendency to reduce all declension to one type, that of *a*-stems, and to conjugate all verbs according to one scheme, that of the old *A*. Conjugation. The Dative disappears. Nominative and Accusative Plurals tend to coincide. The Imperfect, Perfect and numerous Aorists had gone by the time of the Middle Prakrit stage. The Dual number was found



unnecessary. The Ātmanepada hardly survived after the Old Prākṛit stage and never in its original meaning. But it was not yet necessary to resort to postpositions or auxiliary verbs. The essentials necessary for ordinary conversation and even verse-writing remained down to the Apabhraṃśa stage. For more important work, for more exact thinking the tendency was to resort to Sanskrit. As Pāli, Ardhamāgadhi and the other Jain Prākṛits successively lost the advantage of being the language of the day, or of the locality, they were unable to withstand this tendency and were eventually replaced by Sanskrit.

Apart from this simplification the main changes arising in Prākṛit are phonetic. Conjunct consonants are mostly assimilated: *rakṭa* became *ratta* (as Latin fructu-s became Italian frutto); *sapta* became *satta* (as Latin septem became Italian sette). Some of the sounds of the old language disappear: *ॠ* *r*, *ॡ* *ai*, *ॢ* *au*, *ॣ* *ya* (except in Mg. and a shadowy *य* to bridge hiatus), *।* *śa* (except in Mg. where *स* is missing), *ष* *ṣa* and Visarga; whereas the only sounds contained in Prākṛit and not recorded for Sanskrit are the short vowels *ē* and *ö*. Final consonants are avoided. Not more than two consonants can follow a short vowel, nor more than one follow a long vowel.

[For details see Chapters IV to VI.]

The cumulative effect to such changes in the case of a particular word may be such as to completely alter its appearance. "Vappairāa" does not immediately suggest Vākpātirāja, "oiṇṇa" is not very like *avalīrṇa*. On the other hand some words are identical with Sanskrit and the majority could readily suggest a Sanskrit equivalent to anyone with a living colloquial knowledge of the classical language. This is true not only of Śauraseni but also of the others.

From this circumstance it may be understood that the different Prākṛits were mutually intelligible among the educated. A speaker of Sanskrit, whose mother tongue was the

spoken form of any one of the Prākritis, would readily understand any of the literary Prākritis. Moreover a speaker of Śauraseni would easily learn to recognise many Sanskrit words, and even grasp the meaning of a Sanskrit sentence without being able to speak Sanskrit. In the older stage the difference was still less marked. Still further back we should find only the difference between 'correct' and 'incorrect' pronunciation, grammatical speech and ungrammatical, standard speech and dialectical—the differences between the speech of educated and uneducated people speaking substantially the same language. At this stage though differences existed the new speech had not attained a separate existence, it was not yet distinct enough to be recognized as a separate language capable of having a fixed grammar and a literature of its own.

Even in the Rigveda we find "*prākritisms*," that is phonetic variations along just those lines that were followed by the Prākritis. For instance *sithirā*—"loose" instead of *srithirā* as might be expected from the root *srath*. From this and similar instances it is not necessary to deduce a wide difference between the language of the hymns and contemporary speech. Rather the inclusion of such "*prākritisms*" in the sacred texts indicates that the priests regarded them as possible forms in the same language, and were not yet conscious of any gulf between the two kinds of speech.

An interesting parallel to the history of the Indo-Aryan languages is shown by that of the Romance languages in Europe. Of several old Italic dialects, that of the Latin tribe prevailed, and Latin became the dominant language of Italy—and then of the Roman Empire. It became the language of the largest Christian Church of the middle ages, and thence the language of Science and Philosophy until the modern languages of Europe asserted their independent existence. Like Sanskrit in India, Latin was long the medium of conversation between educated men of different nations. Again, as the language of religion, Latin was always to be heard in the mouths of priests,

and common people caught stray phrases of it. The mediæval quack or schoolmaster, however ignorant, must needs air his Latin.<sup>1</sup> Here again phonetic changes and the working of analogy have gradually simplified the old grammar until prepositions and auxiliary verbs had to be used to avoid ambiguity.

Some speculation has been devoted as to the *causes* of such changes as in India may be styled *prakritic*. Economy of effort, progressive refinement especially in courts and cities, softening influence of a semi-tropical climate, influence of the speech habits of non-Aryan peoples who adopted the Aryan speech—all these may have been at work both in India and in Europe.

## CHAPTER IV

### PHONETICS.

#### SINGLE CONSONANTS.

§ 1. *Ā. Initial.* The general rule is that a single consonant at the beginning of a word remains unaltered, except *n*, *y*, *ś*, and *ṣ*. (न, य, श, ष).

*n* is cerebralised (§ 7).

*y* becomes *j* (except in *Mg.*).

*jadhā*=*yathā* (*Mg.* *yadhā*). *jaī*=*yadī*, *Śaur.* also has *jadi* (*Mg.* *yaī*, *yadi*). *jogī*=*yogī*.

*ś* and *ṣ* become *s* (§ 8).

§ 2. The initial consonant of the second member of a compound is usually treated as if it was in the middle of a word. A verbal root however often retains its initial letter.

*putta*=*putra*, but *āryaputra* becomes *ajjaūtta*.

*M.* *paāsei*=*prakāśayati*. *Ś.* *āadam* or *āgadam*=*āgataṃ* (*M.* *āaam* or *āgaam*)

<sup>1</sup> See *Love's Labour Lost*, Act V. Holofernes the Schoolmaster.

§ 3. *Haclities* are similarly treated. *kiṃ uṇa=kiṃ punar.*  
*vi=(a)pi. a=ca.*

In *tāvat* and *te* (2nd pers. pron.) Śaur. and Mg. change *t* to *d* as in the middle of a word. *mā dāva=mā tāvat.*

*ṇa de=na te. piduṇo de=pitus te. tado de=tatas te.*

§ 4. In several dialects *bh* becomes *h* in the root *bhū* and its derivatives. *M. hoī=bhavati* (Saur. *bhodi*).

Ś. *havissadi* (Mg. *haviśśadi*)=*bhaviṣyati*.

Ś. Mg. *hodavva=bhavitavya*.

(5). *Ph* at the beginning of the second member of a compound is often retained as at the beginning of a word.

Ś. *cittaphalaa=citrāphalaka, bahuphala, saphala.*

(6). *Aspiration.*

*kh* for *k*. *khujja=kubja. √kheḷ=√krīḍ.* [Skt. has *kheḷ* 'shake, play' as early as the Rāmāyaṇa (J. Bloch), which may be Prakritic.]

*ph* for *p*. Ś. *phaṇasa. M. paṇasa=panasa* "bread-fruit tree." An aspirated sibilant becomes *ch*. AMg. *chāva=Pāli chāpa=sāba* or *sāva* "young animal." M. AMg. *cha=ṣat, chattha=ṣaṣṭha.*

(7). *Change of Place of Articulation.*

Examples. Palatal for Dental. *M. ciṭṭhaī. S. ciṭṭhadi.*  
*Mg. ciṭṭhadi=tiṣṭhati*

Cerebral for Dental. *M. dhaṅkha=dhvāṅkṣa* "crow."

*ṇ* for *n*. *nūṇa=nūnam, ṇaṇa=nayana.*

(8). The three sibilants ś, ṣ, s (श ष स) are reduced to one, the dental *s* (except in Māgadhi where we have the palatal ś).

§ 9. *B. Medial.* Medial or intervocal *k, g, c, j, t, d*, are generally dropped. (क, ग, च, ज, त, द).

*M. loa=loka, saala=sakala, aṇurāa=anurāga, juala=yugala, ṇaara=nagara, paūra=prapura, bhoṇa=bhojana, rasāala=rasātala, hiaa=hṛdaya.*

Medial *p, b, v*, are sometimes dropped. (प, ब, व).

M. rūa=rūpa, viuha=vibudha, dihaa=divaśa.

Medial y is always dropped (३).

vioa=viyoga, pīa=prīya.

*Note.*—In place of the omitted consonant was pronounced a weakly articulated *ya* (*laghu-prayatnatara-ya-kāra*). This was weaker than the *य* of Sanskrit or Māgadhi, and was not expressed in writing, except in MSS. written by the Jains, e.g., *hiyaya=hr̥daya*.

§ 10. This principle of omitting single consonants between vowels was carried to great lengths in the literary form of Mahārāṣṭri used in Lyrics. It naturally leads to ambiguity. *Kaī* may represent *kati*, *kari*, or *kapi*! A string of vowels like *uaa* (= *udaka*) has lost all the character of the original word. The fact that such changes were possible at all shows that the Indian consonants were, as now, weaker in articulation than the English consonants. The actual workaday dialects however were more conservative. In Apabhraṃśa, Hemacandra tells us, *k*, *t*, *p* between vowels were not dropped, but became *g*, *d*, *b*, respectively. *nāgu=nāyakaḥ*, *āgado=āgataḥ*, *sabhalaū=saṃphalakam*. Some of the literary Prakrits also have the same change. In the older stage, as in Pāli, *k*, *t*, *p* remain unchanged, or dialectically became sonants: *Sāgala=Sākala*.

§ 11. *Examples.*

Śaur: *adidhi=atithi*, *kaṇnedu=kathayatu*, *pāridosia=pāritoṣika*, *bhodi=bhavati*, *kadhido=kathitaḥ*, *Kirada=Kīrāta*, *āṇedi=āṇayati*, *tado=tataḥ*, *kida=kṛta*, *gada=gata*, *sakkada=samskṛta*, *Sarassadī=Sarasvatī* (M. Sarassai).

Māgadhi: *pālidosia=pāritoṣika*, *śāadam=svāgatam*, *haḡe* ("I") *\*ahakaḥ*, a derivative of *aham*.

Ardha-Māgadhi and Jain Māhārāṣṭri: *Aoga=Aśoka*, *loga=loka*, *āḡasa=ākāśa*.

Pāli: *loka*, *gacchati*, *rūpa*.

§ 12. In this treatment of medial t we have one of the characteristic distinctions between the Śaurasenī and Mahārāṣṭrī of the plays. Compare the following:—

| <i>Śaurasenī.</i> | <i>Māhārāṣṭrī.</i> | <i>Sanskrit.</i> |
|-------------------|--------------------|------------------|
| jāṇādi            | jāṇāi              | jānāti.          |
| edi.              | ei                 | eti.             |
| hida              | hia                | hita.            |
| pāuda             | pāua               | prākṛta.         |
| maragada          | maragaa            | marakata.        |
| ladā              | laā                | latā.            |
| thida             | thia               | sthita.          |
| pahudi            | pahui              | prabhṛti.        |
| sada              | saa                | śata.            |
| edan              | eam                | (etad).          |

§ 13. The aspirates kh, gh, th, dh, ph, and bh between vowels are generally reduced to h. (ख, घ, थ, ध, फ, and भ become ह).

muha=*mukha*, sahī=*sakhī*, meha=*megha*, lahua=*laghuka*, jūha=*yutha*, ruhira=*rudhira*, vahū=*vadhū*, sahara=*śaphara*, ahiṇava=*abhinava*, ṇaha=*nabhas* or *nakha*...

§ 14. Here again Śaurasenī, Māgadhi and some other dialects merely replace the surd th by the sonant dh.

Ś. adidhi, kadhedu, tadhā, adha, jadhā=*yathā*.

Mg. yadhā=*yathā*, tadhā. (Pāli retains the surd—atha, yathā, tathā.)

This forms another distinction between Śaurasenī and Māhārāṣṭrī, e.g. :—

| <i>Śaurasenī.</i> | <i>Māhārāṣṭrī.</i> | <i>Sanskrit.</i> |
|-------------------|--------------------|------------------|
| adha              | aha                | atha.            |
| maṇoradha         | maṇoraha           | manoratha.       |
| kadham            | kaham              | katham.          |
| nādhā             | nāha               | nātha.           |

§ 15. Sometimes instead of being dropped (§ 9) or reduced to h (§ 13) a consonant between vowels is doubled.

Ś. *ujju=rju*, M. *nakkha=nakha*, M. Ś. *ĕkka=eka*.

Note 1. Other consonants are similarly doubled, e.g. :—  
*jōvvaṇa=yauvana*, *tēlla=taila*, *pēm̐ma=preman*.

Note 2. The vowel before the double consonant is always short. Here ॠ and ॡ represent the short vowels *ē*, *ō*. (§ 68.)

Note 3. An aspirate is doubled by prefixing the corresponding non-aspirated sound : *kkh*, *ggh*, and so on.

Some MSS. literally double the aspirates, writing *kkkh*, *chch*, and so on. This is merely an orthographical difference, the pronunciation was the same.

§ 16. Cerebral surds *ṭ ṭh* between vowels become sonant *ḍ ḍh* (ट, ठ become ड, ढ).

*paḍa=paṭa*, *paḍāa=paṭāka*, *kuḍila=kuṭila*, *kuḍumba=kuṭumba*, *vaḍa=vaṭa*, *paḍhaṇa=paṭhana*.

Some dialects had the further change of *ḍ* to *ḷ*. (§22)  
M. *kakkoḷa=karkota*. Mg. *śaala=śakata* (Śaur. *saḍa*).  
Mg. *yūḷaka=jūṭaka* (Śaur. \**jūḍaa*).

(17) P if not omitted becomes V. (ॡ becomes ॢ).

*rūva=rūpa*, *dīva=dīpa* (cf. *Diwālī*), *uvari=upari*, *uvaraṇa=upakaraṇa*, *uvajjhāa=upādhyāya* (cf. *Ojha*).  
*avi=api*, *avara=apara* (Hindi *aur*), *tāva=tāpa*.

(18) B becomes V. (ॣ becomes ।).

*kavala=kabala*, *savara=śabara*.

(19). Aspiration. Prakrit sometimes has *kh* instead of Sans. *k* (§ 6). This in the middle of a word generally becomes *h*.

M. *nīhasa=nikāṣa*, M. Ś. *phaḷiḥa=sphaṭika*.

*ṭa* through *ṭha* becomes *ḍha*. AMg. *vaḍha=vaṭa*, *ta* becomes *tha*, then *ha*. M. *bharaha=bharata*, *vasahi=vasati* Rarer; *p* through *ph* becomes *bh*. AMg. *kacchabha=kacchapa*. *n*, *m*, *l* and the sibilants are

sometimes aspirated. M. ṇhāvia (but S. Mg. ṇāvia)=  
nāpita i.e., \*snāpita from √ snā.

AMg. lhasuṇa (also lasuṇa)=laśuna, cf. § 30.

Aspiration is sometimes shifted. M. dihi from \*dīthi=  
dhrti. M. dhūā Ś. Mg. dhūdā=duhitā, Ś. Mg. bahiṇī  
=bhaginī, M. ghēttum=grahītum (through \*ghṛptum).  
Aspiration is sometimes lost. Ś. saṅkalā=ṣṅkhalā but  
saṅkhalā and siṅkhalā are also found.

(20) *Change of place of articulation.*

*Cerebral for Dental.*

paḍi=prati, M. paḍia Ś. Mg. paḍida=patita, paḍhama  
=prathama. This cerebralising is much commoner in  
Ardhamāgadhī :

AMg. osaḍha=auṣadha (M. Ś. osaha).

In most dialects n regularly becomes ṇ (ण for न) nūṇa,  
ṇaṇa.

(21) *Sibilants. The three sibilants of Sanskrit are represented  
by the dental s (except in Māgadhī which has only the  
palatal ś), asesa=aśeṣa, etc.*

Mg. keśeśu=keśesu (Śaur. etc. kesesu).

(22) *D often becomes ḷ. (§ 16) (ड becomes ढ).*

In North India books and MSS. use ढ for ढ.

M. garuḷa (Ś. garuḍa; Mg. galuḍa), M. Ś. kilā=kridā.

(23) *T and d sometimes become ḷ or ḷ. (त, द become ढ or ढ).*

Ś. alasī=atasī, M. Ś. vijjuliā=\*vidyutikā "lightning"  
(whence Hindi bijli). M. Sālavāhana=Sātavāhana.  
M. Ś. dohaḷa=dohada.

(24) *D becomes r in adjectival and pronominal compounds  
with -drśa-drśa-drkṣa.*

erisa=iḍrśa (Ś. also Idisa) kerisa, aṇṇārisa tumhārisa,  
sarisa.



- (20) In dialects *m* sometimes became *v*. (म become व).

So M. *vammaha* Śaur. *m* *adha*=*manmatha*. M. *onavia*=*avanata* (from \**avanamita*).

This change is more frequent in Apabhraṃsa which at the same time nasalises the preceding vowel and the semivowel, and then often omits either the semivowel or the nasal element. Thus Apa. *kāvala*=*kamala*, *Jāuṇā*=*Yamunā*, *ṇavahī*=*namanti*. This nasalisation also appears in M., e.g. *Cāuṇḍā*=Śaur. *Cāmuṇḍā*.

This change accounts for forms like "Kanwar" from *Kumāra*, and *gāv* (गव) with its many minute variations in the modern dialects. (Skt. *grāma*. Pāli and most Prakrits (g)gāma-). Cf. Beames, I, 254.

- (26) In Māgadhī *r* always become *l*, in other dialects the change is exceptional. (र become ल).

M. Ś. *dalidda*=*daridra*, *muḥala*=*mukhara*.

The change is more frequent in Ardha Māgadhī than in M. or Ś.

- (27) Sometimes sibilants are replaced by *h*, either as a dialectic variation or in a particular group of words.

M. *dhaṇuḥa*=\**dhanuṣa* for *dhanus*,

M. *paccūha*=*pratyūṣa* 'morning sun' but *paccusa* 'dawn' (Pischel. Gr. § 263).

M. *pāhāṇa*=*pāṣāṇa*.

M. *anudīaḥaṃ* (Ś. *aṇudīasaṃ*)=*anudīvasaṃ*.

Futures like M. *nehī* for *neṣyati*, AMg. *gāhī* for *gāsyati*.

JM. *pāhāmi* for *pāsyāmi*, AMg. *gamihī* for *gamisyati*.

Genitives like Mg. *kamaṇa*=*kāmasya*, Apa. *kavvaha*=*kāvyaśya*.

Pronominal forms like Apa. *eho*=*eṣa*, Pkt. *tumhe*=\**tuṣme*, M. *tāha* beside *tāsa* for *tassa*=*tasya*, *tahim* for *tassim*=*tasmin*.

This phenomenon is commoner in Apabhraṃsa and has been used to explain several features in the later system

of declension and conjugation. The history of the change however is obscure and the extent of its influence has been questioned. (See Pischel Gr. § § 263, 422, 425, 520; J. Bloch *Langue marathe*, § 162; S. K. Chatterji, *Bengali Language*, pp. 549, 550, 555, 751, 963.)

- (28). Sometimes instead of *h* in Sanskrit we find an aspirate *dh* etc. in Prākṛit, e.g. Ś. Mg. *idha*, M. *iha*, cf. Pāli *idha*. Here Śauraseni preserves the more original sound. *H* in Sanskrit often represents an original sonant aspirate. Cf. *hanti* and *aghnan*, *jaghāna*.

§ 29. C. *Final*. All final mutes are dropped.

Nasals become anusvāra. *aḥ* becomes *o*, otherwise *vi sarga* is dropped. Sometimes the final vowel is then nasalised.

For treatment of finals in compounds see Sandhi (Ch.VII).

## CHAPTER V.

### COMPOUND CONSONANTS.

- § 30. At the beginning of a word only a single consonant can remain.

*Exceptions* 1. *ṇh*, e.g., *ṇhāṇa*=*snāna*.

2. *mh* as in *mhi*=(*a*)*smi*, *mho mha*=*smah* (enclitic).

3. At the beginning of the second member of a compound.

*Note*.—If *ṇh* and *mh* are regarded as aspirated *ṇ* and *m* rather than as conjuncts they are not exceptions.

The weakness of final consonants is a phenomenon observed in many languages. A final mute ceases to “explode” becoming merely “implosive.” The vocal organs take up the right position but there is no sudden release of

air, no "explosion," and no audible glide to another sound. There is only a moment of silence for a surd, a moment of vocal murmur for a sonant. The next stage is to omit the effort of taking up the position, then there is no on-glide and even the "implosive" has been lost.

The nasal resonance is more audible and survives.

§ 31. In the middle of a word no group may exceed two consonants, and these must be only

- (1) Doubled, e.g. *kk* (or for aspirate *kkh*),
- (2) Mute after nasal of the same class, e.g. *ñk, ṇḍ, or*
- (3) Aspirated Nasal (or *lh*).

§ 32. Consequently most compound consonants are either assimilated or separated by a *svaṛabhakti* vowel.

§ 33. Assimilation. The general rule is that between equals the second prevails, between unequals the stronger prevails.

The consonants can be arranged as follows in a scale of decreasing strength for this purpose.

- (i) Mutes. (The five *vargas* less the nasals.)
- (ii) Nasals.
- (iii) *l, s, v, y, r*, in order.  
*h* stands by itself (§§ 52-54).

§ 34. Two mutes. According to the rule given above, *k+t* becomes *tt*, *g+dh* becomes *ddh*, *d+g* becomes *gg* and so on.

*Examples.* *jutta=yukta*, *vappaīrāā=vāḥpatirājā*, *dud-dha=dugdha*, *chaccarṇa=ṣaṭ+caraṇa* (§ 6), *khagga=khaḍga*, *balakkāra=balātkāra*, *uppala=utpala*, *uggama=udgama*, *sabbhāva=sadbhāva*, *sutta=supta*, *khujja=kubja* (§ 6), *sadda=sabda*, *laddha=labdha*.

Thus of two mutes (nasals excluded) the assimilation is "progressive," i.e. the first is assimilated to the second.

This has been explained by the tendency of the first mute in a conjunct to be merely "implosive."

- § 35. A nasal before a mute of the same class remains, before a mute of another class it becomes anusvāra.

San̄khala=ṣṛṇ̄khala, kōñca=krauñca, kaṇṭha, maṇṭhara, jambū, but di uha=din̄mukha, paṁti=paṇkti, vim̄jha=vindhya (§ 44).

- § 36. A nasal following a mute is assimilated

aggi=agnih, viggha=vighna, savatti=sapatnī, jugga=yugma.

Exceptions. (a) jña becomes ṇṇa. āṇavedi=āṇṇāpayati. aṇahinna=anabhiṇṇa. jaṇṇa=yaṇṇa.

Note 1. At the beginning of the second member of a compound jña can become jja, e.g. maṇḍjja=manoṇṇa.

Note 2. Māgadhi has ṇṇa according to Hemachandra (4-293).

(b) ātman in M. nearly always, in Apā. always becomes appa (cf. Hindi āp). The other dialects vary between appa and atta.

(c) dma becomes mmā, pōmma=pudma (also paūma, § 57).

- § 37. L with a mute is assimilated.

vakkala=valkala, phaḡḡṇa=phalḡṇa, appa=alpa., kappā=kalpa. [Exception √jalp becomes √jamp, but also japp]. pavam̄ga=plavam̄ga

- § 38. Mute and Sibilant. The mute of course can only be a surd. When the sibilant comes first, it is assimilated, and the mute is aspirated, e.g. sta becomes tth. When however the sibilant stands at the end of the first member of compound, the following mute need not be aspirated, especially if the first member is a prefix like dus. Śca becomes ccha, accharia=āścarya, pacchā=paścāi but niccala=niścala. ducchariḥ=duścariḥ.

[In Māgadhi śca remains: niścala.]

Śka and śkha become kkn. Ś. pōkkhara=*puṣkara*,  
sukkha=*buṣka*. In this case however the aspiration is  
often omitted.

M. caṅkka. Ś. caḍukka=*catuṣka*. M. Ś. dukkara=  
*duṣkara*. *ṇikkam*—for *niṣkram*—etc.

Ṣṭa and ṣṭha become ṭṭh *diṭṭhi*=*dr̥ṣṭi*, *suṭṭhu*=*suṣṭhu*.  
Exception *veḍha*=*veṣṭa* (cf. Pāli *veṭṭati*).

Spa and spha become pph. *puppha*=*puṣpa*, *ṇipphala*  
=*niṣphala*.

Sta and stha become tth. *thaṇa*=*stana*, *atthi*=*asti*,  
*hattha*=*hasta* (cf. Panjabi *hatth*), *avatthā*=*avasthā*,  
*kāatthaa*=*kāyasthaka*. Compound. *duṭṭara*=*dustara*.  
Sometimes this tth is cerebralised. M. Ś. *aṭṭhi*=*aṣṭhi*.  
The *ṣ* *stha* especially varies between tth and ṭṭh. Śaur.  
*thida* or *ṭhida*=*sthita* (M. *thia* or *ṭhia*), M. Ś. *ṭhāṇa*  
=*sthāṇa* (M. also *thāṇa*). Ś. *thidi* or *ṭhidi*=*sthiti* (M.  
*tsii* or *ṭhii*.)

Spa and spha become pph. *phaṃsa*=*sparśa* (§ 49).  
*phaliha*=*sphaṭika*. A. Mg. *phusaī*=*spr̥ṣṭi*.

§ 39. When the sibilant follows the mute they become cch.  
*acchi*=*akṣi*, *riccha*=*ṛkṣa*, M. *chuhā*=*kṣudhā*, *macch-*  
*ara*=*matsara*, *vaccha*=*vatsa* (also=*vr̥kṣa*), *accharā*=  
*apsarā*, *jugucchā*=*juguṣeā*.

40. Kṣa however more generally becomes kkh. Śaur.  
*khattia*=*kṣatriya*, *khitta*=*kṣipta*, *akkhi*=*akṣi*,  
*ṇikkhividum*=*nikṣeptum*, *sikkhida*=*sikṣita*, *dak-*  
*khina*=*dakṣiṇa* ("Deccan").

Sometimes the dialects vary between cch and kkh.  
M. *ucchu*, Ś. *ikkhu*=*ikṣu*, M. *kucchi*, Ś. *kukkhi*=*kuṣi*,  
M. *pēcchāī*, Ś. *pēkkhadi*=*prekṣate*, M. S. *sāriccha*, Ś.  
*sārikkha*=*\*sādṛkṣu*.

Sometimes *kṣa* becomes *jjh*.

S. *paḷḷharāvedī*=*\*prakṣarāpayati*, M. Ś. *jhiṇa*=*kṣiṇa* (also  
*khina*).

*Note.* Pischel distinguishes: (a) original kṣa (Avestan xša) becomes kkh, (b) kṣa from śṣa (Avestan ša) becomes ccha, (c) kṣa from źṣa becomes jjha. Śṣa and źṣa would seem rather difficult to pronounce. Presumably śṣa represents in origin a front palate stop plus the corresponding fricative, and źṣa the sonant equivalent, while the original kṣa is a back palate stop plus a fricative. The ष in च can hardly have been originally identical with the Indian cerebral sibilant. The history of the different pronunciations of ष and च, and the relation in Iranian languages of χ and š, need further investigation. Inscriptions and some other evidence suggest a dialectic division in India, cch in the West and North-West, kkh in the East. (J. Bloch. *Langue marathe*. § 104. cf. Pischel. *Gr.* §§ 318 to 321. Geiger. *Pali Gr.* § 56.)

§ 41. In compounds  $-t + ś-$  or  $-t + s-$  become  $-ss-$  or with lengthening of previous vowel simply  $s-$  — pājussua — paryutsuka, ūsava = utsava, Ś. ussāsa, M. ūsāsa = ucchvāsa.

§ 42. V with a mute is assimilated.

M. kaḍhia S. kaḍhida = kvathita, Ś. pakka — pakva, ujjala = ujjava, satta = sattva, dia = dviṣa, but uvvigga = udvigna, and so always with the prefix ud.

§ 43. Y with a mute is assimilated.

Cāṇakka = Cāṇakya, sōkkha = saukhya, jōgga = yogya, ṇaṭṭaa = nāṭyaka, abbhantara = abhyantara.

§ 44. A dental is first palatalised.

Sacca = satya, ṇevaccha = nepathya, accanta = atyanta, racchā = rathyā, ajja = adya, uvajjhā = upādhyāya, samjhā = sandhyā, majjha = madhya.

§ 45. R with a mute is assimilated.

takkemi = tarkayāmi, cakka = cakra, magga = mārga, gāma = grāma, samucchida = samucchrita, ṇibbandha

=*nirbandha*, *citta*=*citra*, *patta*=*pattra*, *attha*=*artha*,  
*bhadda*=*bhadra*, *samudda*=*samudra*, *addha*=*ardha*.

Exception—*atra* becomes *attha*, *atra* becomes *tattha*.

[When R precedes a dental it sometimes cerebralises it first, especially in AMg. *valladi*=*variate*.]

§ 46. Two Nasals. ङ *n* and ण *ṇ* before म *m* become anusvāra :

ङ *n* is assimilated to following म *m* and ण *ṇ* to following

म *n* (i.e., ण *ṇ*).

*dimmuha*=*diṇmukha*. M. *chaṇmuha*=*ṣaṇmukha*. *um-*  
*muha*=*unmukha*, *ṇiṇṇa*=*nimna*, *Pajjuṇṇa*=*Prady-*  
*umna*.

§ 47. Nasal with sibilant. If the nasal precedes it becomes anusvāra. When the sibilant precedes it becomes h and the order is reversed.

*Ṣna* becomes *ṇha*. *paṇha*=*praśna*.

*Śma* becomes *mha*. *Kaṃhira*=*Kāśmīra*.

*Ṣṇa* becomes *ṇha*. *uṇha*=*uṣṇa*, *Kaṇha*=*Kṛṣṇa*.

*Sma* becomes *mha*. *giṃha*=*grīṣma*.

*Sna* becomes *ṇha*. *ṇhāṇa*=*śnāna*.

*Sma* becomes *mha*. *aṃhe*=*aśme*, *viṃhaa*=*viśmaya*.

Exceptions :

(1) *raśmi* always becomes *rassi*,

(2) Initial *śma* becomes *m*. *masāṇa*=*śmaśāna*.

(3) *Sneha*, *snigdha*, either *ṇehā* *ṇiddha* or *siṇeha*, *siṇiddha*.

(4) Loc, Singular Pronominal ending—*smīn* becomes *mmi*; —*smīn* becomes either —*ssim* or —*mmi*.

Ś. *edassim*=*etasmīn* M. *eassim* or *eammī*. (AMg. *ṃsi* *logamsi*=*loke*).

§ 48. Nasal with semivowel. The semivowel is assimilated.

*gumma*=*gulma*, *mēccha*=*mleccha*, *aṇṇesaṇā*=*a-*  
*veṣaṇā*, *puṇṇa*=*punya*, *aṇṇa*=*aṇya*, *sōmma*=*saumya*,  
*dhamma*=*dharma*, *kaṇṇa*=*karna*.

Note. *my* after a long vowel become *m*. *kāmāe*=*kīmyāyā*.

§ 49. **Sibilant and semivowel.** The semivowel is assimilated. sāhaṇīa=ślaghaniya, pāsa=pārśva. M. āsa Ś. assa=asva, avassam=avasyam, M. mīsa Ś. missa=miśra, maṇussa=manuṣya, Ś. pariṣsaadi=pariṣvajate, rahassa=rahasya, vāassa=vayasya, tassa=tasya, sahasa=sahasra, sahattha=svahasta, Ś. Sarassadi=Sarasvatī, sādadam=svāgatam.

*Note 1.* Sometimes this *ss* is reduced to *s* with (a) lengthening of the previous vowel (M. mīsa, āsa above) or (b) nasalisation of the previous vowel, which is more frequent from *śra* and general with *rśa*. Amsu=aśru, phamsa=sparśa, damsana=darśana (§ 64.)

*Note 2.* A further dialectic change is *s* becomes *h*. So Māgadhi kāmāha. Apabhraṃśa kāmahō. Later on this had an important effect on inflections. (§ 27.)

§ 50. **Two semivowels.** The stronger prevails in the order *l, v, r, y*.

gallakka=galvarka, mulla=mūlya, dullah=durlabha, kavva=kāvya, parivvājaa=parivṛājaka, savva=sarva.

*Exception.* In *ry* *y* becomes *j*, hence it becomes *jj*, ajja=ārya, kajja=kārya. Sometimes *r* becomes *l*, hence ll pallattha=pariyasta.

*Note.* *yya* becomes *jjā*, except in Māgadhi.

§ 51. **Visarga before k, kh, p, ph, is treated like a sibilant** dukkha=duḥkha, antakkarāṇa=antaḥkarāṇa; so is visarga before a sibilant. Ś. cadussamudda=catuḥsamudra, dussaha=duḥsaha (also M. Ś. dūsaha).

§ 52. **When h precedes a nasal or l, the group is inverted.** avaraṇha=aparāhṇa, majjhaṇha=madhyāhṇa, M. geṇhaī, Ś. geṇhadi=grhṇāti, ciṇha=cihna (M. also cindha), bamhaṇa=brāhmaṇa, palhattha=\*prahlasta (from √hlas=hraś).

§ 53. **In hy the semivowel becomes j and then the group becomes jjh.** Sajjha=sahya, aṇugejjhā=anugrāhyā.



§ 54. *Hv* becomes either *bbh* (through *vh*) or *h*. *vibbhala*=*vihvala*, *jihā*=*jihvā* (AMg. *ḥibbhā*). (For *hr*, *rh* see § 57.)

§ 55. Cerebralisation. Dental groups sometimes become cerebral. Ś. *maṭṭiā*=*mṛttikā*, Ś. M. *vuddha*=*ṛddha*, *gaṇṭhi*=*granthi*.

In M. and Ś. this usually happens after an original *r* or *ṛ*; but in AMg. in other words also, especially after a sibilant. (Pischel. Gr. 289. cf. Geiger. Pali Gr. 64.)

§ 56. The same principles apply to groups of three consonants, e.g., *matsya* becomes *maccha*, *arghya* *aggaha*, *astra* *attha*, and so on.

§ 57. Svarabhakti. When one of two consonants is a nasal or a semivowel, the two may be separated by an inserted svarabhakti vowel. The two consonants are then treated according to the rules for simple consonants. The vowel is generally *i*, or *u* with a labial, but sometimes *a*. M. *raaṇa*, Ś. *radaṇa*, Mg. *ladaṇa*=*ratna*, M. Ś. *salāhā*=*slāgha*, *āmarisa*=*āmarṣa*, *varisa*=*varṣa*, *harisa*=*harṣa*, *kilanta*=*klānta*, *kiliṇṇa*=*klinna*, *milāṇa*=*mlāna*, *tuvara*=*tvara(ṣva)*, *duvāra* *duāra*=*dvāra*, *suvo*=*ṣvaḥ*, *ariha*=*arha*, *paūma*=*padma* (Pāli *paduma*) Ś. *sumara-di*=*smarati*.

§ 58. If one of the consonants is *y*, this is then omitted. *ācāria*=*ācārya*. (The actual difference of pronunciation here is slight) *verulia*=*vaidūrya*, *coria*=*caurya*, *hio*=*hyas*.

Sometimes *i* appears. *accharia*. or Ś. *accharia*=*āścarya* (M. also *acchera* § 76). Ś. *paḍhiadi*=Pāli *paṭhiyate*=*paṭhyate*.

## CHAPTER VI.

## VOWELS.

§ 59. The sonants *r* and *l* (ॠ and ॡ) counted as vowels in Sanskrit Grammar disappear in Prākṛit, as in Pāli. In the old Indian language ॠ was not pronounced *ri* (रि) as it is nowadays. It was not a consonant plus a vowel, but a "sonant" fricative used as a vowel. Its pronunciation may have been similar to the sonant *r* in some Slavonic languages, e.g. Srbi, the name of the Serbs in their own language. Languages not possessing this sound naturally represent it either with the neutral vowel *a* or introduce a vowel sound before or after the consonant *r*. (Sometimes both before and after.) Hence it is more intelligible why (a) the guṇa of *r* is *ar* (not *re*), (b) Vṛtrahan appears in Avestan as Vērēth raghna, *rju* as ērēzu, (c) Pāli has *iritviṇa* for *rtvij*, *irubbedā* for *ṛgveda*, and (d) Prākṛits not possessing *e* (or a sign for it) replace *r* by *a*, *i*, or *u* as well as by *ri*.

Still less does *lri* express the old pronunciation of ॡ. This was more like the final sound ('sonant' or syllabic *l*) in English "battle" where there is no vowel between the *t* and the *l*. Its guṇa is *al*. It is represented in Prākṛits by *ili*, *li*, or *a*. Kilitta=*klpta*.

§ 60. Substitutes for *r*.

*ri*. (for initial *r*) [Māgadhi *li*.]

*riddhi*=*rddhi*, *riccha*=*rkṣa*, *risi*=*rṣi*.

*a*. M. *kaa* S. *kada*=*kṛta*, *vasaha*=*vṛṣabha*.

*i*. (commonest) *kiviṇa*=*krpaṇa*, *giddha*=*grdhra*, *diṭṭhi*=*drṣṭi*, *siṣṭa*=*srṣṭa*, *hīa*=*hrdaya*.

*u*. (after labials or when another *u* follows).

M. *ṇihua* Ś. *ṇihuda*=*ṇihṛta*, M. *pucchai* Ś. *pucchadi*=*prcchati*, M. *muṇāla*=*mṛṇāla*, *vuttanta*=*vṛttānta*.

*Note 1.* The vowel often varies even in the same dialect.

Ś. dadha or didha=*dr̥dha*. M. niatta or nivutta=*ni-vṛtta*.

Note 2. Nouns in *r* generally have *u* for *r* before the suffix *-ka*, and when they begin compounds. Ś. jāmā-dua=*jāmāṭṛka*, bhādusaa=*bhrāṭṛ-śata*. But *i* also occurs: Ś. bhaṭṭidāraa=*bhaṭṭṛdāraka*.

Note 3. *a*, *i*, *u*, also occur at the beginning of a word.

AMg. aṇa=*ṛṇa*, Ś. isi=*ṛṣi*, uḷju=*ṛju*.

(M. acchai, Pāli acchati derived by Pischel from *ṛcchati* is explained by others as an inchoative from *as* or *ās*. Pischel, Gr., § 480. Geiger, Pāli Gr., § 135. 2.)

Note 4. Long *ṛ* becomes *ī* or *ū*.

Note 5. For a dialectic division: S.W. *a*, E. Centre and N. *i* with *u* after labials, see J. Bloch, *Langue marathe*, § 31; S. K. Chatterjee, *Bengali Language* § 173; cf. Pischel, §§ 49–51; Geiger, Pāli Gr., § 12.

§ 61. *The Diphthongs ai, au are replaced by e, o.* Before double consonants *ē* and *ō* are short (§§ 15, 68).

Ś. edihāsia=*aitihāsika*, Erāvaṇa=*Airāvaṇa* tēlla=*taila*, vējja=*vaidya*.

M. komui, Ś. komudī=*kaumudī*, jōvvaṇa=*yauvana*, sōmma=*saumya*.

Note. Sometimes in M. and other dialects *ai* become *a—ī*, and *au* becomes *aū*, e.g. vaīra=*vairin*, maūli=*mauli*. This is not correct for Śauraseni or Māgadhi.

§ 62. *Change of Quantity.* A long vowel can be followed by only one consonant, and therefore every vowel before a double consonant is short. This law obviously covers many cases where a long vowel in Sanskrit appears as a short vowel in Prakrit. There was also a tendency to shorten the consonant and lengthen the vowel in such cases. This is commoner in Māhārāṣṭrī (and especially in Ardha—Māgadhi and Jain-Māhārāṣṭrī) than it is in Śauraseni or Māgadhi. This principle has

played a great part in the modern Indian languages (cf. Pr. aggi Panjabi agg, but Hindi āg).

§ 63. Lengthening of short vowel.

This occurs most frequently before *r*+consonant (especially a sibilant), and before sibilant+*ya*, *ra*, *va*, or sibilant. Ś. *kāduṃ*=*kartum*, *kādavva*=*kartavya*. AMg. *phāsa*=*sparśa*, AMg. *maṇūsa*=*manuṣya* (Śauraseni *maṇussa*) M. *āsa*=*aśva* (Ś. *assa*). M. Ś. *ūsava*=*utsava*, *dūsaha*=*duḥsaha*.

§ 64. Instead of being lengthened in such cases the vowel is often nasalised. *daṃsaṇa*=*darśana*, *phaṃsa*=*sparśa* (§ 49) M. *aṃsu*=*aśru* (Ś. *assu*), AMg. *aṃsi*=*asmi* (Ś. *mhi*)

§ 65. Vice versa a vowel is sometimes lengthened instead of being nasalised before *r*, *s*, or *h*.

*dāḍhā*=*daṃṣṭrā*, M. *plsaī*, Ś. *plsedī*=\**pīṃsati* for *pināṣṭi*, M. *siha*=*siṃha* (also *siṃgha*, Ś. *siṃha*).

§ 66. There are a number of other cases where the vowel is lengthened: sometimes in the middle of a compound, before certain inflections, or by analogy with other words, e.g. M. Ś. *sāriccha*, Ś. *sārikkha*=\**sādrkṣa* for *sadrkṣa* by analogy with *tādrkṣa*, *yādrkṣa*.

§ 67. Shortening of vowels. As stated above every vowel followed by a double consonant must be short, so must every vowel with anusvāra and a consonant.

A vowel is sometimes shortened when the previous vowel is accented: *alia*=*ālīka*: or when the following vowel is accented: M. *maṃjara*=*mārjārā*, but also *maṃjāra* (Ś. *majjāra*).

*Note.* *Māhārāṣṭri* follows rather the Vedic, and Śauraseni the classical Sanskrit accent. The difference often accounts for divergences between Marathi and Hindi.

§ 68. A long vowel before a single consonant is often shortened, the consonant being doubled, if the word was originally accented on the last syllable.

ēvvaṃ=*evam*. Jōvvaṇa=*yauvaná*, tēlla=*tailá*, pēmma=*premān*.

Note 1. Final vowels are shortened before enclitics with double consonants, e.g. M. ṭhia mhi=*sthitāsmi*.

Note 2. Śauraseni *jeva jēvva*=*eva* becomes *jjeva jjēvva* after a short vowel: e.g. ajjassa jjēvva=*āryasyaiva*: or after a shortened *ē* *ō*: bhūmiē jjēvva=*bhūmyāmeva*, idō jjēvva=*ita eva*.

Note 3. Śrī becomes Siri.

Note 4. In M. the final *ā* of adverbs is very often shortened: jaha=*yathā*.

### § 69. Vowel for vowel. Examples.

*a* becomes *i* in syllables preceding the accent. (Commoner in M. than Ś. or Mg.) pikka=*pakvá* (Ś. also pakka).

M. majjhima but Ś. majjhama—*madhyama*,

M. kaīma but Ś. kadama—*kalama*.

[Note. Hindi has pákkā, Marathi pikā.]

*a* becomes *u* (i) with labials: puloedi—*pralokayati* (commoner in M. AMg. than in Ś.)

(ii) stems in *a* especially- *jña*: savvaṇṇu—*sarvajña*.

*ā* becomes *i* (sometimes) after the accent: M. jampimo=*jālpāmaḥ*; before the accent: AMg. vihatthimitta=*mitastimātra*. In this case *i* generally becomes *ē* *mētta*=*mātra*.

§ 70. *i* becomes *u* if an *u* follows: M. ucchu=*ikṣu*, AMg. usu=*iṣu*. (But Ś. ikkhu.)

*i* becomes *ē* before a double consonant: ēttha—*ittā*, gējjha—*\*grhya* (from *\*gijjha*, from *\*grhya* for *grāhya*).

*i* becomes *e* in *īdrā* etc., or it remains: Ś. erisa, generally idisa, so kerisa, kidisa.

[Note. erisa is really from Vedic *ayā + drā* Pischel § 121.]

§ 71. *u* becomes *a* in the first syllable when the second contains *u*. garua—*guruka*, maūla—*mukula*.

*u* becomes *i*. *purisa*—*pāruṣa* (Mg. *puliṣa*).

*u* becomes *ō* before a double consonant. Ś. *pōkkara*=*puṣkara*, *pōtthaa*=*pustaka* (cf. Hindi *pōthī*), *mōggara*=*mudgara*, M. *gōccha*=*guccha*.

*ū* becomes *ō* or *o* before double consonant, or where a compound consonant has been simplified. M. *mōlla*=*mūlya*, *thora* from *\*thōrra*=*sthūra*, so *tambola*=*tām-būla* [*tāmbūla*—*\*tambulla*—*\*tambōlla*—*tambola*].

§ 72. *e* becomes *i* (i) in unaccented syllables: M. *inā*—*enā*, *viaṇā*=*vedanā*, *diarā*=*devarā*.

(ii) before double consonants: Ś. *Mittea*=*Maitreya*.

(iii) (dialect) after a long vowel: Ś. Mg. *edinā*=*etena* (also *edenā*).

§ 73. *o* becomes *u* (i) before double consonants: M. *aṇṇuṇṇa* for *aṇṇōṇṇa* (§ 61)—*anyonya*.

(ii) In Apabhraṃśa where *o* comes from *aḥ*, as in the Nom. Sing. of nouns in *a*: e.g. *loū*=*lokaḥ*, *sīhu*=*siṃhaḥ*. [This survives in Sindhi, e.g. *caṇḍu* or *caṇḍru*=“moon.”]

§ 74. Omission of Vowels. Examples.

AMg. *posaha*=*upavasathā*, Ś. *vaṭṭhida*=*avasthita*. M. *ranna*=*aranya* (“Rann” of Kach).

*api* after *anusvāra* becomes *pi*, after vowels *vi*.

*iti* after *anusvāra* becomes *ti*, after vowels *tī*.

Ś. Mg. *idānim* in its weaker sense “then” becomes *dānim*.

M. *piussā*=*pitṛṣṭvasṛkā* from *\*piusasiā*.

M. Ś. *pōpphali*=*pūgaphalī*—*khu*=*khalu*.

*majjhaṇṇa*=*madhyāṇḍina*, Ś. Mg. *dhīdā*=*duhitā* (*\*duhitā*).

Note. Only unaccented vowels are omitted. Such omission therefore sometimes throws light on the accentuation of a word.

§ 75. *Samprasāraṇa*. The reduction of *ya* to *i* and of *va* to *u* is more frequent than in Sanskrit. *Aya* and *ava* become *e* and *o*. Ś. *tiriccha*=\**tiryakṣa* from *tiryaka*, *turida*=*tvarita*, *kadhedu*=*kathayatu*, *odāra*=*avatāra* *ṇomāliā*=*navamālikā*, M. *loṇa*=*lavaṇa* Ś. *bhodi*=*bhavati*.

§ 76. *Epenthesis*. *-aria* from *-ārya* sometimes becomes *-era* *perānta*=*pāryanta*, M. *acchera*=*āścarya* (but *ais* *accharia* as in Ś.), M. *kera*=*kārya*. Ś. *tumhakera*, *amhakera*.

[*Note*. From a derivative *keraka* was derived the Old Hindi and Old Gujarati *kerō kerī* used to form a genitive. Beames disputed the derivation of *keraka* from *kārya*, vide B. ii. 286. H. *kā*, *kī*, etc., Rājasthānī -*ro* -*ri*, etc., and Bengali -*er* have been derived from *keraka*, but see S. K. Chatterji. Bengali Language § 503.]

## CHAPTER VII.

### SANDHI.

#### A. Consonants.

§ 77. As Prākṛit does not allow final consonants (§ 29) most of the complications of Sanskrit external sandhi disappear.

Sometimes however the final consonant, usually dropped has survived before a vowel :

AMg. *jad atthi*=*yad asti*. Mg. *yad iścāṣe*=*yad icchase*, or before an *enclitic*: AMg. *chacceva*=*śad eva* *ohap pi*=*śad api*. (These are common fixed phrases.)

*R* in *dur* and *nir* regularly remains.

Ś. *durāgada*=*durāgata*, *ṇirantara*.

sometimes survives as in M. *ḍkkam-ḍkkam*=*ekaikam*.

§ 78. This form is then declined, e.g. *ëkkam-ëkke*. Thus *m* comes to be used as a *sandhi consonant*, e.g. *aniga-m-aṅgammi=anige' nige*, AMg. *goṇa-m-āi=gavādayo*, *esa-m-aggi=eṣo'gnih*.

More rarely *y* and *r* are used as sandhi consonants.

AMg. *dhi-r atthu=dhig astu*.

§ 79. In *compounds* the final consonant of the first number is usually assimilated to the initial consonant of the second member: but sometimes the two are treated as separate words.

M. *sarisamkula=ṣaritsamkula*, *dulaha=durlabhā*. (usually *dullaha*), *dusaha=duḥsaha* (usually *dussaha* or *dūsaha*).

### B. Vowels.

§ 80. Prākṛit is tolerant of *hiatus*: but in *compounds* the final vowel of the first member is usually combined with the initial vowel of the second, as in Sanskrit.

Ś. *kilesāṇala=kleśāṇala*, *jamantare=janmāntare* (ā before two consonants) *rāesi=rāa + isi=rājārṣi*.

Sometimes however they are not combined. Ś. *pūāriha=pūjārha*, *vasantussava-ūvāṇa=vasantōtsavōpāyana*.

§ 81. If the second member of a compound begins with *i* or *u* before a double consonant, or with *ī*, *ū*, the final *a* or *ā* of the first member is dropped.

M. *gaṇda=gajendra* Ś. *ṇarinda=narendra* *manda-mārud'-uvvelliḍa=manda-mārutodvellita*, *maḥ'ūsava=mahotsava*, *vasantūsava*.

*Exception*. Sometimes when the second member begins with long *ī*, *ū* followed by a single consonant, the vowels are combined: Ś. *mantharoru*; so regularly with a prefix: Ś. *pëkkhadi*, M. *pëcchāi*, Mg. *pëskadi=prekṣate*. Hiatus between *ī* or *ū* and a dissimilar vowel remains.



§ 82. *Hiatus caused by dropping intervocal consonants remains.*

*Exceptions.* (i) Similar vowels are sometimes contracted.  
pāikka for pāāikka=*pādātika* 'foot-soldier.'

(ii) ā, ā followed by i, ī or ū, ū, *thera* for *thaīra*=*sthavira*.

M. pōmma Ś. paūma=*padma*, mora=*mayūra* (also maūra), M. moha=*mayūkha* (also maūha).

(iii) In compounds. M. andhāria=*andhakārīta*. D. cammāraa=*carmakāraka*. AMg. lohāra=*loha-kāra*. deula=*devakula*, Mg. lātīla=*rājakula*.

§ 83. *Between words in a sentence hiatus remains.*

*Exceptions.* (i) *Na* ("r-t") is often combined with an initial vowel. *ṇatthi*=*nāsti*, *ṇāhaṇ*=*na + aham*.

Ś. *ṇādidūra*=*nātīdūra*, *ṇēcchadi*=*na + icchati*.

(ii) In Śaur. Mg. *nu + etad* make one word *ṇedam*.

(iii) Initial *a* after *e, o* is sometimes dropped, as in Sanskrit.

## CHAPTER VIII.

### DECLENSION.

§ 84. Prākṛit declensions differ from those of Sanskrit mainly through (a) the working of the phonetic rules given above and some others affecting particular inflections, (b) the simplification effected by transferring words from one declension to another, i.e. by *analogy*. There are a few cases where the Prākṛite preserve old endings or methods not found in Sanskrit. There is little that is new. On the whole Prākṛit Grammar represents the gradual wearing away of the old system rather than the building up of a new one.

§ 85. The Dual has been lost. The Dative is almost entirely merged in the Genitive—(Dat. sing. of *a*-stems occurs in

M.). The general phonetic rules rule out the consonantal declension, though some traces of it remain.

The great majority of nouns are declined as :—

1. Masculine or Neuter stems in *a*.
2. Masculine or Neuter stems in *i* or *u*.
3. Feminine stems in *ā*, *i*, *ī*, *u*, *ū*.

§ 86. Declension of A stems. Normal.

Masc. : *putta*=*putra* "son."

|                 | <i>Śaurasenī.</i>    | <i>Māhārāṣṭrī.</i>   |
|-----------------|----------------------|--|
| Singular : Nom. | <i>putto</i>         | <i>putto</i>   |
| Acc.            | <i>puttaṃ</i>        | <i>puttaṃ</i>  |
| Instr.          | <i>putteṇa</i>       | <i>putteṇa(m)</i>  |
| Dat.            | —                    | <i>puttāa</i>  |
| Abl.            | <i>puttādo</i>       | <i>puttāo</i>  |
| Gen.            | <i>puttassa</i>      | <i>puttassa</i>  |
| Loc.            | <i>putte</i>         | <i>puttammi</i> or <i>putte</i> .  |
| Plural : Nom.   | <i>puttā</i>         | <i>puttā</i>   |
| Acc.            | <i>putte</i>         | <i>puttā</i> or <i>putte</i>   |
| Instr.          | <i>puttehiṃ</i>      | } <i>puttehi(m)</i><br>(various)<br><i>puttāṇa(m)</i><br><i>puttesu(m)</i> . |
| Abl.            | <i>(puttehiṃ-to)</i> |  |
| Gen.            | <i>puttāṇaṃ</i>      |  |
| Loc.            | <i>puttesu(m)</i>    |  |

*Note.* (i) *puttādo puttāo*, abl. sing.=\**putratas*. Before this ablative ending *-tas* a short vowel is lengthened, though when used adverbially it can keep the short vowel, e.g. *aggado*=*agrataḥ*, *jammado*=*janmaṭaḥ*.

Probably *puttādo* has been influenced by *putrāt*.

(ii) *putte* acc. plur. by analogy with pronouns *tumhe*, *ime*, etc.

(iii) *puttehiṃ* instr. plur.=\**putrebhiḥ* (as in the *R̥gveda*) (§ 29).

(iv) abl. plur. is rarely found except in AMg. The form quoted=*Instr. plur. + tas*.

(v) *puttammi*=\**putrasmin*. pronom. declension.

§ 87. Neut. : *phala*, "fruit."

This is declined like *putta* except :

Nom. Acc. Sing. *phalam*. N. Acc. Plural *phalāim*.

§ 88 Declension of *I s* , Normal.

Masc. : *aggi*=*agni*, "fire."

Singular : Nom. I.

Acc. m.

Instr. *aggiṇā*.

Abl Not common. Various forms.

Gen. *aggiṇo* or in M. *aggiṣsa*.

Loc. *aggimmi*.

Plural : Nom. a o or *aggiṇo* (M. *aggiṇo* or *aggi*).

Acc. o.

Instr. *aggihiṃ* (M. *aggihi*).

Gen. *aggiṇam* (M. or *aggiṇa*).

Loc. *aggiṣu(m)*.

*Note.* (i) Gen. Sing. *aggiṇo* like the Neuter in Sanskrit is borrowed from the declension of *in*-stems; *aggiṣsa* by analogy with *puttassa*.

(ii) Loc. Sing. *aggimmi* compare *puttammi*.

(iii) Nom. Acc. Plural *aggiṇo* from *in*-stems *aggio* compare the Feminines in *i* plural *-iō=i as*

(iv) M. *aggi* by analogy with *puttā* from *putta*.

(v) *aggihiṃ* Instr. Plur. The vowel is always lengthened before the endings *-hi hiṃ*, cf. *puttehiṃ*. The final anusvāra is optionally omitted in all these forms by M. and some other dialects.

§ 89. Neut. *dahī*=*dadhi*, "curd."

This is declined like *aggi* except :

Nom. Acc. Sing. *dahiṃ* or *dahi*. Plur. *dahīim*.

§ 90. Closely parallel are the *U* stems.

Thus *vāu*=*vāyu* (wind) has Sing. Nom. *vāū*, Acc. *vaum*,

Instr. *vāuṇā*, Gen. *vāuṇo* (or in M. *vāussa*), Loc. *vāummi*.

Plur. Nom. *vāuṇo* (or in M. *vāū*), Acc. *vāuṇo*, Instr.

*vāūhi(m)*, Gen. *vāūṇa(m)* Loc. *vāūsū(m)*.

Neuter. mahu=*madhu*, 'honey,' has Nom. Acc. Sing. mahu(m). Plur. mahūṃ.

§ 91. Feminine Declension. The instrumental, genitive and locative singular have fallen together. Nouns in ā, i, ū are exactly parallel.

|            |                      |            |                |
|------------|----------------------|------------|----------------|
| Singular : | Nom. mālā            | devi       | vahū, 'bride.' |
|            | Acc. mālām           | devīm      | vahum.         |
|            | Abl. mālādo          | devīdo     | vahūdo.        |
|            | (M. mālāo)           | (M. devīo) | (M. vahūo).    |
| I. G. Loc. | mālāe                | devīe      | vahūe.         |
|            | Voc. māle            | devi       | vahu.          |
| Plural :   | Nom. Acc. mālāo mālā | devīo      | vahūo,         |
|            | Instr. mālāhi(m)     | devīhi(m)  | vahūhi(m).     |
|            | Abl. (mālāhiṃto      | devīhiṃto  | vahūhiṃto).    |
|            | Gen. mālāna(m)       | devīna(m)  | vahūna(m).     |
|            | Loc. mālāsu(m)       | devīsu(m)  | vahūsu(m).     |

Note 1. Abl. Sing. ādo-āo from the masculine declension. Śauraseni also uses āe.

2. I. G. Loc. Sing. -āe from Skt -āyai used for Gen. Abl. in Yajur Veda and Brāhmaṇas.

3. Nom. Plural -āo by analogy with devīo. etc. (-īo=i+ah).

## § 92. Variants in the Normal Declensions.

A stems. (i) Nom. Sing. in Mg. and AMg. ends in e: Mg. pulīse. AMg. purise=*puruṣah*; in Apabhramśa Nom. Acc. Sing. in u.

(ii) AMg. has a Dat. Sing. in āe (from fem. decl.): devattāe=*devatvāya*.

(iii) Abl. Sing. -āo in M.AMg. becomes āū metri causa. rāpnāu=*aranyāt*.

M. AMg. have also a form in ā from -āt: vasā=*vaśāt*, gharā=*grhāt*.

Common in M. is Abl. Sing. in hi: mūlāhi, dūrāhi.

Rarer is -hiṃto: hīāhiṃ-to=*hrdayāt*.

- (iv) Gen. Sing. Mg. has *-śśa* or *=ha*. Cāludattaśśa or Cāludattāha.
- (v) Loc. Sing. In M. forms in *-e -ammi* often stand together: *gaammi paose=gate pradose*.  
In AMg. the commonest form is in *ṃsi (=smin §47)*. *logaṃsi=loke*.  
Some dialects have Loc. in *-hiṃ*. Mg. *davaha-nāhiṃ=pravahaṇe*.
- (vi) Neut. Plur. M. *āiṃ -aī -ai*. Forms in *āṇi* also occur in AMg. and Śauraseni.  
Dialectic also *ā* (as in Veda) Ś. *midhupā, jāṇa-vattā=yānapātrāṇi*.
- (vii) Acc. Plur. Masc. Dialectic *ā=ān* M. *guṇā=guṇān*, AMg. *āsā=aśvān* (common in Apabhramśa.)

### § 93. *I and U stems.*

- (i) Abl. Sing. Examples. M. *uahlu=udadheḥ*, AMg. *kucchīo=kukṣeḥ*, JM. *kammaggiṇo=kar-mōgneḥ*.
- (ii) Loc. Sing. In AMg. the commonest form is in *ṃsi*: *kucchīṃsi=kukṣau*; in Apabhramśa *hī*: *āihī=ādau*.
- (iii) Nom. Plural. AMg. *risāo=rṣayaḥ*, *sāhavo=sādha-vaḥ*, (Neuter) M. *acchīṃ=akṣīṇi*, also *acchīṇi*, AMg. *maṃsūṃ* or *maṃsūṇi=smāśrūṇi*.
- (vi) Masculines in *ī* and *ū* shorten these and are declined like nouns in *i* and *u*.

### § 94. *Feminine stems. A stems.*

- (i) 1. G.L. Sing. *-āe* is shortened *metri causa* to *āi*.
- (ii) A form in *-āa* is forbidden by some grammarians but occurs as in M. *jōṇhāa=jyotsnayā*.
- (iii) Abl. Sing. Commonest form is in M. *-āo* Ś. Mg. *-ādo*. Ś. Mg. also have *-āe*. *imāe maa-taṇhiāe=asyā mṛgatṛṣṇikāyāḥ*.

- (iv) N. Acc. Plur. sometimes in *ā* : M. *rehā*=*rekhaḥ*.  
*Ś. pūijjantā devadā*=*pūjyamānā devatāḥ*.

§ 95. I, Ū stems.

- (i) For *-īe* M. often has *īa*.  
 (ii) *Ś. diṭṭhiā*=*diṣṭiyā* preserves the older form of the  
 \* Instr.  
 (iii) Nom. Acc. Plur. *io ūo* become *īu ūu*, metri causa.

§ 96. Stems derived from Skt. R stems. The distinction between relations and agents is maintained. In the Nom. Acc. Sing. and Nom. Plural Prakrit follows the Sanskrit. Otherwise the stems become stems in *u* (or in *i*) or a new stem is made from the Accusative : *piu-*, *piī-*, or *piara*=*piṭṛ-*; *bhattu*, *bhaṭṭi-*, or *bhattāra*=*bhartṛ*.

§ 97. Agent. *bhattu*=*bhartṛ* Relation. *piu.*=*piṭṛ*.

|           |      |                      |   |
|-----------|------|----------------------|---|
| Singular: | Nom. | <i>bhattā</i>        | <i>Ś. pidā, M. piā.</i>                 |
|           | Acc. | <i>bhattāraṃ</i>     | <i>pidaraṃ, M. piaram.</i>              |
|           | Ins. | <i>bhattuṇā</i>      | <i>piduṇā, M. piuṇā.</i>                |
|           | Gen. | <i>bhattuṇo</i>      | <i>piduṇo, M. piuṇo</i>                 |
|           | Loc. | <i>Ś. bhattāre</i>   |   |
| Plural:   | Nom. | <i>bhattāro</i>      | <i>Ś. pidaro, M. piaro.</i>             |
|           | Acc. |                      | <i>pidaro or pidare piaro or piuṇo.</i> |
|           | Ins. | <i>bhattārehiṃ</i>   | <i>piūhiṃ.</i>                          |
|           | Gen. | <i>bhattārāṇa(m)</i> | <i>piūnaṃ.</i>                          |
|           | Loc. | <i>bhattāresu</i>    | <i>piūsū(m).</i>                        |

- Note. 1. *bhartṛ*="lord" becomes an i-stem. Nom. *bhaṭṭā*. Acc. *bhaṭṭāraṃ*. Inst. *bhaṭṭiṇā*.  
 2. *māṭṛ* Nom. M. *māā*. *Ś. Mg. mādā*.  
 Acc. M. *māaraṃ*. S. *mādaraṃ*.  
 Inst. *māāe*. *Ś. mādāe*.

Can be declined as *māā*—*māi*—*māū*—or *māara*—

§ 98. *AN* stems. These are mostly reduced to A stems by omitting N (=middling base before *pada* endings and in

compounds), or a new A stem is formed from the strong base.

So *pē* a=*preman* Nom. Acc. *pēmman*; I. *pēmmeṇa*; G. *pēmmassa*: Loc. *pēmme* (M *pēmmanmi*); Plur. Nom. Acc. *pēm māim*; Gen. *pēm māṇam*.

Muddhā or muddhāṇo=*mūrdhā*. AMg. Instr. muddheṇa or muddhāṇeṇam (the Nom. Sing. in ā is often the only relic of the old declension). The old -an declension however is partially preserved, especially in the common words *rājan* and *ātman*

### § 99. Declension of *rāa*=*rājan*.

Singular: Nom. *rāa*=*rājā*.

Acc. *rāṇam*=*rājānam*.

Ins. *raṇṇā*=*rājñā* (§ 36) or *rāiṇā* (with Svarabhakti vowel i).

Gen. *raṇṇo*=*rājñāḥ* or *rāiṇo*.

Loc. (*rāimmi* *rāammi* *rāe*).

Voc. *rāam*=*rājan*.

Plural: Nom. (Acc). *rāṇo*=*rājāṇaḥ*.

Ins. *rāiḥim* (as if from an I stem: from *rāiṇā*).

Gen. *rāiṇam*.

*Note.* In Compounds *rāa* does not always follow the A declension. Ś *mahārāo*=*mahārājāḥ*, *juarāo*=*yuvarājāḥ*, *Vaccharāo*=*Vatsarājāḥ*, but AMg. *devarāyā*=*devarājāḥ*.

Ś. *mahā* (acc.), *mahārāeṇa* (Ins.), *mahārāassa* (Gen.), but AMg. *devarannā*, *devaranno*.

### § 100. *Ātman* becomes *atta*-or *appa*- (§ 36b).

M. *Ś. Mg.*

Nom. *appā* *attā*.

Acc. *appānam* *attānaam*=*\*ātmānakam*

Ins. *appanā*

Gen. *appano* or *attano* *attano* (Mg. *attānaśśa*)

AMg. also declines Nom. appo in the A declension.

New A stems are also formed ; appāno, attāno, and in Compounds attana-, appana-

§ 101. *-IN stems.* These partly retain the Sanskrit method, and partly become I stems. As the I stems in Prakrit have borrowed from the -IN declension the difference is apparent only in a few forms.

Nom. Sing. hatthī=*hasṭi*, but Acc. hatthim=*hastinam* (occasionally Ś. has Acc. in -inam). Jain Prakrits often have Gen. in -issa, otherwise it is regularly -ino.

§ 102. *AT stems.* Stems in -at, -mat, -vat form A-stems anta, manta, vanta.

Examples. Ś. karēnto=*kurvan*, puloanto=*pralokayan*, karēntēṇa=*kurvatā*, mahantassa=*mahataḥ*, gacchanto him=*gacchadbhiḥ*.

§ 103. *Exceptions.* Ardha-Māgadhī often retains the old declension, e.g. kuvvaṃ=*kurvan*, mahao=*mahataḥ*.

Other dialects do so in bhavat and bhagavat.

|         |           |              |
|---------|-----------|--------------|
| Nom.    | bhavam    | bhaavam      |
| Acc.    | bhavantam | bhaavantam   |
| Ins. M. | bhavaā.   | Ś. bhavadā   |
|         |           | M. bhaavaā.  |
|         |           | Ś. bhaavadā  |
| Gen. ,  | bhavao.   | Ś. bhavado   |
|         |           | ,, bhaavao.  |
|         |           | Ś. bhaavado. |

§ 104. *Stems in -S.* Nouns in -as -is -us form stems in -a -i -u.

Examples. Ś. Purūravassa, dihāum=*dirghāyusaṃ*, AMg. sajoī=*sajyotiṣam*.

*Exceptions.* There are some traces of the old declension

Ś. Purūravā (Nom.), Purūravasaṃ (Acc.), Purūravasi (Loc.) Old Instrumentals are common in AMg. maṇasā, sahasā, tavaśā=*tapasā*, teyaśā=*tejasā*, cakḥusā=*cakṣuṣā*.

§ 105. Other exceptions or irregular forms consisting generally of the old forms subjected to phonetic changes, occur sporadically, and cannot be reduced to rules.



§ 106. *Pronouns.* A great variety of forms is found for the pronouns of the first and second persons.

The following table gives only the commonest :—

|                 | 1st Person.     | 2nd Person.                 |
|-----------------|-----------------|-----------------------------|
| Singular : Nom. | aham 'haṃ       | tumam (M. taṃ)              |
| Acc.            | maṃ (M. ma-maṃ) | tumam te                    |
| Ins.            | mae             | tae tue                     |
| Abl.            | (mamāo)         | (tumāhimto) (a plural form) |
| Gen.            | mama me maha    | tuha te (AMg. tava)         |
| Loc.            | mai             | tai (M. tumammi)            |
| Plural : Nom.   | amhe            | tumhe                       |
| Acc.            | amhe, ṇo        | tumhe, vo                   |
| Ins.            | amhehiṃ         | tumhehiṃ                    |
| Abl.            | (amhehiṃto)     | ( )                         |
| Gen.            | amhāṇaṃ, ṇo     | tumhāṇaṃ                    |
| Loc.            | amhesu.         | (tumhesu).                  |

§ 107. *Personal Pronouns. Variants.*

1st Person. Sing. Nom. A group is derived from a form \*ahakam or ahakaḥ : M. ahaṃ JM. ahayaṃ Mg. hage, Apa. haū. Acc. M. Amg. JM. mamaṃ formed from Gen. mama. Ins. Apa. maī. also Acc. Loc. Mg. maī. Abl. is rare.

Gen. M. uses maha(ṃ) majjha(ṃ) (derived from mahyam) and me.

Plur. Nom. amhe = Vedic aśme. AMg. also vāyaṃ.

Acc. Ś. amhe, ṇo ; M. amhe amha ṇe ; Mg. aśme.

Gen. Mg. aśmaṇaṃ. M. AMg. JM. amhaṃ. Saur : very often ṇo.

2nd Person Sing. Nom. Commonest form is tumam, taṃ is common in M. AMg. has tume. Takki has tuhaṃ, Apa. tuhū. Acc. mostly like the Nom. Apa. taī. te in AMg. and in Ś. Mg. where as enclitic it becomes de

Ins. MSS. vary between tae tue. M. has also taī, tuī, tumāe, tumāi, tume. Abl. Ś. tatto=*tvattaḥ* also tuvatto. M. tumāhi, tumāhiṃto, tumāo.

Gen. Ś. tuba, te M. also tubaṃ, tujjha(m), tumhaṃ, tumma, tu.

Loc. Ś. taī, tui M. taī tuvi tumammi tume.

Plur. Nom. tumhe by analogy with amhe. AMg. has tubbhe.

Gen. M. also tumha. AMg. tubbhaṃ, M. Ś. also vo.

For the Abl. a great variety of forms is given by the Grammarians. Tumhatto, tubbhatto, tujjhatto, etc.

§ 108. 3rd Person. sa- and tā-

|                    | <i>Masc.</i>        | <i>Neut.</i> | <i>Fem</i>       |
|--------------------|---------------------|--------------|------------------|
| Singular : Nom.    | so                  | taṃ          | sā               |
| Acc.               | taṃ                 |              | taṃ              |
| Ins.               | teṇa(m)             | }            | tāe or tie       |
| Gen.               | tassa               |              |                  |
| Loc.               | tassiṃ or tammi     |              |                  |
| Plural : Nom. Acc. | te tāiṃ (AMg. tāṇi) |              | tāo or tā        |
| Ins.               | tehi(m)             |              | tāhi(m)          |
| Gen.               | tesiṃ or tāṇa(m)    |              | tāsiṃ or tāṇa(m) |
| Loc.               | tesu                |              | tāsu.            |

§ 109. *Variants.* From sa are found also: Nom. *Sing.* Mg. śe. Acc. AMg. se. Gen. M. AMg. Ś. se. Mg. śe (anv gender). Plur. Nom. AMg. se. Mg. śe, also se for Acc. Gen.

From ta-, Abl. *Sing.* AMg. tāo. S. Mg. tado=*tatas*. M. tā=Vedic *tāt*.

Gen. Mg. taśśa. M. also tāsa. Fem. M. also tissā. AMg. tise.

Loc. Ś. tassiṃ. Mg. taśśiṃ M. tammi. AMg. taṃsi.

Plur: Nom. te becomes de in Ś. Mg. after any other pronoun: ede de. Abl. AMg. tēbbho tehiṃto.

§ 110. Similarly are declined :—

|     |     |         |              |                  |
|-----|-----|---------|--------------|------------------|
| eso | esā | Ś. eḍaṃ | M. eṃ        | (= <i>etā</i> )  |
| jo  | ja  |         | jaṃ          | (= <i>yā</i> )   |
| ko  | kā  |         | kiṃ          |                  |
| imo | imā |         | imaṃ or iṇaṃ | (= <i>idam</i> ) |

The other stems used in Skt. with *idam* also occur :

Ś. aṃ= *ayam*, AMg. ayaṃ is used for all three genders.

S. iṃ= *iyam*. M. AMg. Ś. idaṃ (*only* Nom.).

M. aṣṣa= *aśya*, eṇa= *anena*, AMg. Ś. aṇeṇa.

-ina becomes na : naṃ, neṇa, ne.

AMg. has imeṇaṃ, imāo, imassa, imassim.

Amū is declined like a Noun in u.

§ 111. *Prinal adjectives* are similarly declined.

*Examples.* Ś. aṇṇassim= *anyasmin*, kad = *kata-*  
*rasmin*, avarassim= *aparasmīn*, p m= *parasmīn*-  
anne= *anyān*. Ś. savvāṇaṃ AMg. savvesim= *sarve*,  
sām.

§ 112. *Declension of Numerals.*

1. *ekka* (AMg. ega) follows the pronominal declension. Loc. Sing. Ś. *ēkkassim* Mg. *ēkkaśsim* M. *ēkkammi* AMg. egaṃsi or ega Plur. *ēkke* AMg. ege.
2. *do* (= *dva*) *duve* (from *dve* Neut. Dual.) also Neuter (by analogy with *tiṇṇi* (= *trīṇi*) *dōṇṇi* *dūnni*. All are used without reference to gender. Ś. *dōṇṇi* *kumāro*= *dve kumāryau*. Ins. *dohi(m)*, Gen. *doṇha(m)*, Loc. *dosu*.
3. *tiṇṇi*= *trīṇi*, AMg. *tao*= *trayaḥ* (used without distinction of genders). Ins. *tīhim*, Gen. *tiṇh(āṃ)*-Loc. *tīsu*.
4. *cattāri* is the commonest form. *Cattāro* from the Nom. Masc. and *caūro* from the Acc. occur and are used for either case. Ins. *caūhi(m)*, Gen. *cauṇha(m)*, Loc. *caūsu*.

- 5 pañca I. pañcahi(m), G. pañcaṇha(m), L. pañcasu.  
 6. cha I. chahiṃ, G. chaṇha(m), L. chasu, and so on  
 up to 18.  
 19 to 58 are neuters in -am or feminines in -ā in the  
 Nom : other cases mostly like feminine singular,  
 e.g. 20 Nom : viṣaṃ viṣā Acc. viṣaṃ I.G.L.  
 viṣāe (also Nom. viṣai and viṣaiṃ).  
 59-99 are neuters in iṃ or feminines in i.  
 100. Ś. sada M. saa and 1000, saḥassa are neuters and  
 declined according to the A declension.

## CHAPTER IX.

### CONJUGATION.

§ 113. The Prākṛit Verb has undergone greater changes than the Noun. The general phonetic laws have naturally disintegrated the consonantal conjugation, and by forbidding final consonants have tended to make the old forms ambiguous. There has been the same tendency, as in the case of declension, to reduce all verbs to one type. This process had not gone so far in the old Prākṛits such as Pali, whereas by the Late Prākṛit or Apabhraṃśa period only one conjugation remained, with a dwindling number of "irregularities." i.e. isolated survivals of the older system.

Moreover fewer forms were used. The Dual Number disappears : the Ātmanepada Voice has almost gone ; apart from some scattered remnants all the wealth of Perfects, Imperfects and Aorists has been lost, and the past tense is expressed by a participle with, or without, an auxiliary verb. Thus of the old system there remain only : Present Indicative, Imperative, Optative, and Future : Active and Passive : Participles, Infinitive and Gerund.

In place of the old Ten classes of Verbs only two are normal:—

- (i) the A-class including the great majority of verbs and the Passive.
- (ii) the E-class (with *e* derived from *aya*) including all Causatives, most Denominatives and some simple verbs.

The inflections of the two classes are the same.

§ 114. Present Indicative. (Normal Conjugation)

*A-Class.*

- Singular: 1. pucchāmi = *pṛcchāmi*  
 2. pucchasi  
 3. Ś. pucchadī M. pucchai
- Plural: 1. pucchāmo  
 2. Ś. pucchadha M. pucchaha  
 3. pucchanti.

*E-Class.*

- |              | Ś.       | M.                        |
|--------------|----------|---------------------------|
| Singular: 1. | kadhemi  | kahemi = <i>kathayāmi</i> |
| 2.           | kadhesi  | kahesi                    |
| 3.           | kadhedi  | kahei                     |
| Plural: 1.   | kadhemo  | kahemo                    |
| 2.           | kadhedha | kaheha                    |
| 3.           | kadhēnti | kahēnti.                  |

*Note 1.* AMg. follows M. in pucchai, pucchaha. Māgadhī has the same endings as Śaur. puścadi, puścadha, and of course puścasi.

*Note 2.* Apabhraṃśa has travelled much further: Sing. 1. pucchai, 2. pucchasi or pucchahi, 3. pucchai. Plur. 1. pucchahū, 2. pucchahu, 3. pucchahi. From this stage it is not a long step to the modern forms, e.g. Hindi. Sing. 1. pucchū, 2-3. pucche. Plur. pucchē.

§ 115. *Ātmanepadam*.

In Śauraseni this is rare, occurring occasionally in verse, and in stock expressions. It is somewhat commoner in M. AMg. JM. The endings are shown in : Sing. 1. jāṇe, 2. jāṇase, 3. jāṇae (Ś. would have jāṇade if it occurred) Plur. 3. jāṇante.

*Examples.* M. Ś. jāṇe, M. maṇṇe=*manye*, Ś. lahe=*labhe*, icche, M. jāṇase, Mg. iścaśe=*icchase*, M. pēchae=*prekṣate*, tirae=*tīryate* (passive).

## § 116. Imperative..

|          |                                      |                       |
|----------|--------------------------------------|-----------------------|
| Singular | 1. (pucchāmu)                        |                       |
|          | 2. puccha, kahehi, pucchasu, kaheṣu. |                       |
|          | 3. Ś. pucchadū                       | M. pucchāü.           |
| Plural   | 1. pucchamha.                        | kaheṃha.              |
|          | 2. Ś. pucchadha                      | M. pucchaha (=Indic.) |
|          | 3. pucchantu.                        | kaheṃtu.              |

*Note 1.* By rule *hi* is added to a long vowel in the 2nd Sing. AMg. generally, M. Mg. sometimes add it to a stems lengthening the *ā*. AMg. gacchāhi (Ś. gaccha).

*Note 2.* The ending *-su* has been explained as a survival of the Skt. *Ātmanepada* ending *-sva*. Pischel (§ 467) explained it as a product of analogy : Indic. pucchadi, pucchanti : Imperat. pucchadu, pucchantu. ∴ Indic. pucchasi, Imperat. pucchasu. So also the 1st person Singular, Indic. pucchāmi : Imperat. *pucchāmu*. This *-āmu* however is found only in grammars. It is true that Śauraseni and Māgadhi often have the form in *-su* though otherwise they rarely use the *Ātmanepadam*. Ś. karesu=*kuru*, āṇesu=*ānaya*, kadhesu=*kathaya*. As however Pali derives *-ssu* from *sva*, and uses this also with Parasmaipada stems (E. Müller, Pāli Grammar, p. 107), this is probably its origin, though analogy may have aided its adoption in the active voice.

*Note* 3. 1st Plur. -mha=*sma* is from the Aorist *rd-*ing to Pischel (§ 470), who compares Vedic *jeṣma deṣma* (Whitney 894 c.).

§ 117. **Optative.** This is common in AMg. JM., rarer in M. and exceptional in the other dialects.

There are two types—(i) the usual form in M. AMg. JM. derived from the Opt. of the 2nd conjugation. =*yām*, -*yāḥ*, -*yūt*, etc.

- e.g., Singular    1. *vaṭṭējjā*, (*vaṭṭējjāmi*, analogy with Indic.)  
                      2. *vaṭṭējjāsi* (°*āhi*) (°*āsu*).  
                      3. *vaṭṭējjā*.  
 Plural            1. *vaṭṭējjāma*.  
                      2. *vaṭṭējjāha*  
                      3. *vaṭṭējjā*=3rd Sing.

(ii) the only form in Śauraseni, also found in the others derived from the Opt. of the 1st conjugation, -*eyam*, -*eh* -*el*.

- Singular    1. *vaṭṭeam* (*vaṭṭe* analogy with 2, 3, persons).  
                      2. *vaṭṭe*.  
                      3. *vaṭṭe* also used for 3rd Plural.

*Note.* The short *ē* in -*ējja* seems to be for *i* (§ 72). So *jāniyāt* becomes AMg. *jāṇijjā*, *jāṇējjā*, but doubtless its prevalence is partly due to the influence of the 1st conjugation.

§ 118. **Future.** (-*issa*- from -*iṣya*-)

- Singular    1. *pucchissam*, AMg. *pucchissāmi*.  
                      2. *pucchissasi* (M. AMg. *pucchihi*si).  
                      3. *pucchissadi*, M *pucchissā* (or *pucchihi*ii).  
 Plural        1. *pucchissāmo*.  
                      2. *pucchissadha*, M. *pucchissaha*.  
                      3. *pucchissanti* (AMg. *pucchihi*nti).

*Note.* The forms in *ihi* arose from forms in *hi* after diphthongs or long vowels. The 3rd Sing. *pucchihi*ii

contracts to *pucchihi* as the metre requires. The grammarians give also 1st Singular in *ihāmi*, *ihimi*: (Apabhraṃśa has *pēkkhihimi*=*prekṣisyē*), 1st Plural *-ihimo*, 2nd Plural *-ihina ihitha*.

§ 119. **Passive.** The Prakrit passive either (i) corresponds to the Sanskrit form in *-ya* (*y* being omitted in Ś Mg. and becoming *-jj-* in the others), or adds *-īa-* (S. Mg. *īa*, others *-ijja*) to (ii) the root, or more commonly to (iii) the present stem.

The endings are those of the (A-class) parasmaipada; but M. AMg. often have ātmanepada endings especially in the Present Participle.

*Examples* (i) M. *jujjaī*. Ś. *jujjadi*=*yujyate*. M. *gam-māī*, M. *dijjaī*, Ś. *dijjadi*=*dīyate*.

(ii) From *gam* M. *gamiijaī*, Ś. *gamiadi*.

(iii) From *gacch-* Ś. *gacchiadi*.

|          |                     |                      |
|----------|---------------------|----------------------|
|          | <i>Śauraseni.</i>   | <i>Māharāṣṭri.</i>   |
| Singular | 1. <i>pucchiāmi</i> | <i>pucchijjāmi</i> , |
|          | 2. <i>pucchiāsi</i> | <i>pucchijjasi</i> , |
|          | 3. <i>pucchiādi</i> | <i>pucchijjaī</i> ,  |
|          | and so on.          | and so on.           |

§ 120. **Causatives.** This is formed as in Skt. by the addition of *aya* (becomes *e*) to the *strong* form of the root. *hāseī*=*hāsayati*. After *ā* Skt. inserts *p*; *-paya* becomes Pkt. *ve*.

*nivvāvedī*=*nirvāpayati*. Prakrit extends this usage to many other stems, lengthening the *ā* of the present stem, e.g. *pucchāvedī*.

§ 121. **Participles.** The normal forms are shown in the following scheme:—

*Active.*

Present. *pucchanto*, F. *pucchantā*, N. *pucchantaṃ*,  
causal, *pucchāvento*...etc.



Future. **pucchissanto**, -tā, -taṃ.

Perfect. *nil*.

*Middle* (active meaning, common in AMg.)

Present. **pucchamāṇo** -ṇā (ṇi), -ṇaṃ.

Future. **pucchissamāṇo** etc.

*Passive.*

Present. Ś. **pucchīanto**, M. **pucchiṃjanta**, AMg. **pucchiṃjamāṇo**.

Future. ("Gerundive") **pucchidavvo** - M. **pucchiavvo** (pucchaṇṇo). M. **pucchaṇṇijjo**. [kajjo=*kāryaḥ*] (§ 137).

Past. Ś. **pucchido**, M. **pucchio** (§§ 124-5).

§ 121a. **Infinitive**. Sanskrit -*tum* becomes Ś. Mg. -*duṃ*. M. -*uṃ*.

The ending is added (a) to the root, (b) to the present stem (with i). Ś. **pucchidum** M. **pucchium**.

*Examples.* **gantum**, Ś. **gacchidum**, **gamidum** Ś. **kāmedum**=*kāmayitum*, **dhāridum**=*dhārayitum*, Ś. **kādum**, and **karidum** M. **kāum**=*kartum*.

(For Inf. in -*ttae* see § 136.)

§ 122. **Gerund**.

Ś. **pucchia**. M. **pucchiūna**. AMg. **pucchittā** or **pucchiuṇa**. Ś. Mg. have **kadua**=*kṛtvā*, **gadua**=*gatvā*. Ś. has sometimes in *verse* the ending **ūṇa-dūṇa**, e.g. **pekkhiūṇa**, otherwise only -*ia* is correct.

*Examples.* Ś. **ṇaīa** (for *nītvā*)=*\*nāyīa* but **avaṇṇa**=*apanīya*, **odaria**=*avatīrya* (Mg. *odalia*), **pekkhia**, **bhavia**, **pavisia**.

In Māgadhi the form in -*ūṇa* is the commonest.

*Examples.* **haūṇa**, **gantūṇa**, **hasiūṇa**, **kāūṇa**.

AMg. prefers the form in *ttā* (*tā* after a nasal): **bhavittā**, **gantā**, **hasittā**, **karittā**, also **ttāṇaṃ**: **bhavit-tāṇaṃ**.

§ 123. **Irregular Verbs**.

The normal or regular conjugation being as given above, there are also numerous "*irregular*" forms. These

are of two kinds : (a) those that agree with Sanskrit in their formation, only undergoing phonetic changes ; (b) those that are irregular by both Sanskrit and Prakrit standards. These latter, which are not very numerous, may be due to analogy, or to the survival of forms used in the ancient spoken language, but not recognised by classical Sanskrit.

§ 124. A large number of "irregular" verbs in Prakrit differ from the normal conjugation only in the **Past Participle Passive**. It was natural that older forms should be preserved in the case of this participle. Some words like *gataḥ*, *kṛtaḥ* were in such constant use, that their phonetic equivalents. e.g. *gado*, *gao*, *kido*, *kao*, were likely to hold their own against new forms suggested by analogy such as \**gacchido*, *karido*. Moreover in many cases this participle has acquired a width of meaning as an adjective over and above its literal meaning as a participle. Words, e.g. like *snigdha*, *mugdha*, *Buddha* are not necessarily thought of as parts of verbs, though their derivation is clear. The degree to which normal analogous forms prevailed, or older forms survived (or were introduced from Sanskrit) varies with different dialects and different writers. It is not a matter of precise rule, nor would an extensive list of occasional exceptions be of much value. There are, however, a number of forms of more frequent occurrence, with which the student should be familiar from the outset (§ 125).

§ 125. **Past Participles Passive.**

*Irregular Forms.*

| P. P. P.  |            | Sanskrit.           | Present Tense.                   |
|-----------|------------|---------------------|----------------------------------|
| avaraddha | 'offended' | <i>aparāddha</i>    | M. <i>avarajjhai</i> .           |
| ādhatta   | 'applied'  | (* <i>ādhatta</i> ) | M. <i>ādhāi</i> (or <i>ādhā-</i> |
|           |            | <i>āhitā</i>        | <i>vai</i> if Causal).           |

|                 |             |          |                     |
|-----------------|-------------|----------|---------------------|
| ānatta          | ‘ordered’   | ājñāpta  | Ś. āṇavedi (§ 36).  |
| āraddha         | ‘begun’     | ārabdha  | Ś. ārambhadi.       |
| ārūḍha          | ‘mounted’   | ārūḍha   | M. āruhai.          |
| āsanna          | ‘sat down’  | āsanna   | Ś. āsīdadi.         |
| utta            | ‘spoken’    | ukta     | (AMg. vutta).       |
| uttinna         | ‘crossed’   | uttirṇa  | M. uttaraī.         |
| oiṇṇa Ś. odiṇ-  | ‘descended’ | avatiṇṇa | o-araī.             |
| na              |             |          |                     |
| M. kaa AMg.     | ‘made’      | kṛta     | M. karei.           |
| kaṇṇa           |             |          |                     |
| Ś. kiḍa (§ 11)  |             |          | Ś. karedi.          |
| kaḍa (§ 60)     |             |          |                     |
| kiliṭṭha        | ‘afflicted’ | kliṣṭa   | M. kilissai.        |
| kuvida          | ‘angered’   | kupita   | Ś. kuppadi.         |
| —°kkanta        | ‘gone’      | —°krānta | Ś. kamadi.          |
| { M. khaa,      |             |          | (AMg. khaya, khat-  |
| { (khāa),       |             |          | ta), (khaṇṇa)       |
| { [Ś. khaṇida]  | ‘dug’       | khāta    | M. khaṇaī.          |
| M. khaa, Ś.     | ‘hurt’      | kṣata.   |                     |
| khada           |             |          |                     |
| khinṇa          | ‘wasted’    | kṣiṇa    | M. khiṇṇai.         |
| khitta          | ‘thrown’    | kṣipta   | khivaī.             |
| M. gaa, Ś.      | ‘gone’      | gata     | Ś. gacchadi         |
| gada            |             |          |                     |
| gaviṭṭha        | ‘sought’    | gaveṣita | M. gavesai.         |
| M. gahia, Ś.    | ‘seized’    | grhīta   | Ś. gṛṇhadi (§ 52).  |
| gahida          |             |          |                     |
| gia             | ‘sung’      | gīta     | M. gāai.            |
| gūḍha           | ‘hidden’    | gūḍha    | Ś. gūhadi.          |
| chinṇa          | ‘cut’       | chinna   | M. chindaī, Ś.      |
|                 |             |          | chindadi.           |
| M. jāa, Ś. jā-  | ‘become’    | jāta     | Ś. jāadi.           |
| da              |             |          |                     |
| M. jia, Ś. jida | ‘conquered’ | jita     | Ś. jaadi, M. jinaī. |
| jutta           | ‘yoked’     | yukta    | M. juṇṇai, Ś. juṇ   |
|                 |             |          | jadi (Pass. § 119)  |

|   |             |               |                                |
|---|-------------|---------------|--------------------------------|
| catta   | 'abandoned' | tyakta        | M. caaī.                       |
| { M. thia Ś. 'stood'  |             | sthita        | Ś. citṭhadi.                   |
| { thida (§ 12).   |             |               |                                |
| { thia thida (§ 38).  |             |               |                                |
| nada (M. naa)   | 'bowed'     | nata          | namadi.                        |
| nattha  | 'destroyed' | naṣṭa         | ṇassadi.                       |
| { M. nāa (Ś. 'known'  |             | jñāta.        | jñānadi.                       |
| { nāda) [also ']  |             |               |                                |
| { jāni(d)a]   |             |               |                                |
| Ś. viṇṇāda  | 'discerned' | viṇṇāta       | viṇṇaviadi (pass.).            |
| paḍiṇṇāda   | 'promised'  | pratiṇṇāta.   |                                |
| nīda (M. nīa)   | 'led'       | nīta          | ṇedi.                          |
| (Ś. avanīda=apanīta, paccānīda=pratyānīta, uvaṇīda=upanīta, parinīda=pariṇīta, duvvinīda=durvinīta. anīda=ānīta.) |             |               |                                |
| [M. also nīa. aīṇia=atinīta, āṇia=ānīta].   |             |               |                                |
| ṇhāa  | 'bathed'    | snāta         | ṇhāi (AMg. siṇāi)              |
| tatta   | 'heated'    | tapta         | (also tavidā).                 |
| tutṭa   | 'broken'    | truṭṭa tutṭai | [cf. Hindi tūṭā].              |
| tutṭha  | 'pleased'   | tusṭa         | tussadi.                       |
| ḍatṭha (ḍak-<br>ka)   | 'bitten'    | ḍaṣṭa         | ḍasai [Ś. ḍaṇsadi<br>ḍaṇsida]. |
| daddha  | 'burnt'     | dagḍha        | dahaī (Ś. dahadi)<br>dahaī.    |
| ditta   | 'lit'       | dīpta         | dippadi.                       |
| diṭṭha  | 'seen'      | drṣṭa         | disadi (pass.)                 |
| diṇṇa   | 'given'     | datta         | deḍi.                          |
| { paatṭa pa-  |             |               |                                |
| { vaṭṭa   |             |               |                                |
| { paatta 'set out'  |             | pravṛtta      | pavaṭṭai, etc.                 |
| { pautta  |             |               |                                |
| pautta  | 'used'      | prayukta      | pauṇjāi.                       |
| pauttha   | 'exiled'    | *pravasta, =  | [pavasaī. (?)]                 |
|   |             | proṣṭa        |                                |
| paiṇṇa  | 'scattered' | prakīrṇa      | [paiṇī]jai pakīriadi.<br>(?)]. |

|                     |               |            |                      |
|---------------------|---------------|------------|----------------------|
| paḍivanna           | 'resorted to' | pratipanna | paḍivaḥḥadi.         |
| pañṇatta            | 'declared'    | praññāpta  | pañṇavei.            |
| patta               | 'obtained'    | prāpta     | pāvaī, pāvedi.       |
| {                   | M. palāia     |            |                      |
|                     | Ś. palāida    | 'fled'     | palāyita             |
|                     | M. palāa      |            | palāyaī.             |
|                     | JM. palāṇa    | *palāta    |                      |
| paviṭṭha            | 'entered'     | pravīṣṭa   | pavisadi.            |
| pasattha            | 'praised'     | praśasta   | paśamsai.            |
| pīda                | 'drunk'       | pīta       | pivadi.              |
| puṭṭha <sup>1</sup> | 'asked'       | praṣṭa.    | pucchadi.            |
| [usually puc-chida] |               |            |                      |
| baddha              | 'bound'       | baddha     | bandhaī.             |
| buddha              | 'enlightened' | buddha     | bujjhaī.             |
| bhaṭṭha             | 'fallen'      | bhraṣṭa    |                      |
| bhinṇa              | 'split'       | bhinna     | bhindaī.             |
| bhīa bhīda          | 'frightened'  | bhīta      | biheī (Ś. bhāadi)    |
| Ś. bhūda            | 'become'      | bhūta      | bhodi.               |
| bhutta              | 'enjoyed'     | bhukta     | bhuñjadi.            |
| mukka               | 'released'    | *mukna-    | muñcadi.             |
|                     |               | mukta      |                      |
| muda (M. 'dead'     |               | mṛta       | maradi.              |
| mua maa)            |               |            |                      |
| mūḍha               | 'perplexed'   | mūḍha      | mujjhaī.             |
| raa                 | 'gratified'   | rata       | ramaī.               |
| ratta               | 'reddened'    | rakta      | rajjadi.             |
| ruia                | 'brightened'  | rucita     | ruccaī (Ś. ruccadi). |
| ruṭṭha              | 'vexed'       | ruṣṭa      | rusaī.               |
| M. ruṇṇa            | 'wept'        | rudita     | M. ruaī.             |
| (Ś. rudida)         |               |            | Ś. rodadi roadi.     |
| ruddha              | 'obstructed'  | ruddha     | rundhedi.            |
| lagga               | 'fixed'       | lagga      | laggaī (Ś. laggadi). |
| laddha              | 'taken'       | labdha     | lahaī                |

<sup>1</sup> Also 'touched' *spraṣṭa*, (phusai).

|                   |                   |              |                   |
|-------------------|-------------------|--------------|-------------------|
| lia, lina         | 'attached'        | līna         | lei.              |
| liḍha             | 'licked'          | liḍha        | lihaī.            |
| vinṇatta          | 'reported'        | viñṇapta     | vinṇāveī.         |
| vūḍha             | 'carried'         | ūḍha         | vahaī.            |
| samāsatta         | 'consoled'        | samāśvasta   | samassasai. (?)   |
| siṭṭha            | 'told'            | śiṣṭa (√śās) | sāhaī.            |
| sitta             | 'sprinkled'       | sikta        | siñcaī.           |
| siddha            | 'accomplished'    | siddha       | siṃjhaī.          |
| sutta             | 'slept', 'asleep' | supta        | suvaī.            |
| suda (M. sua)     | 'heard'           | śruta        | suṇedi.           |
| suddha            | 'purified'        | śuddha       | sujjhaī.          |
| M. haa, Ś. ha-    | 'killed'          | hata         | haṇaī.            |
| da                |                   |              |                   |
| haa               | 'seized'          | hṛta         | haradi.           |
| M. hūa (S. bhūda) | 'become'          | bhūta        | hoī. <sup>1</sup> |

### § 126. Irregularities in Present Indicative.

Regular or Normal Indicatives are of the type *pucchadi* or *kadhedi* (§ 114) and are either (a) the phonetic equivalents of Sanskrit Indicatives of the 1st Conjugation, or (b) from roots in the 2nd Conjugation, equivalents of what Sanskrit would most naturally have had, if they had been included in the 1st Conjugation. Thus we may class as *regular* such forms as (a) *gacchadi*, *icchadi*, *siñcadi*, *muñcadi*, *maradi*, *sumaradi*, *pivadi*, *phusadi*, *kuppadi*, *ṇaccadi*, *kadhedi*, *takkedi*, *cintedi*, (b) *haṇadi* (√han) *śasadi* (√śvas).

'*Irregular*' forms comprise (i) forms not of the normal type, e.g. *ṭhāī*; (ii) verbs attracted into the E class, e.g. *karedi*; (iii) forms diverging from Skt. types in (a); (iv) nasalised roots; (v) addition of *ṇ* original or by

<sup>1</sup> Hemacandra allows M. *hoī*, *huvai*, *havaī*, *bhavaī*; Ś. *huvadi*, *bhavadī*, *haradi*, *bhodi*, *hodi*.

analogy: (vi) other survivals of Skt. conjugation; (vii) anomalies.

§ 127. (i) Type with 3rd Sing. in *āī* (S. *ādi*) arises (a) by contraction. Apa. *khāī*=*khāaī*=*khādati*; (b) survival of form in Skt. 2nd class. M. *vāī*=*vāli* but also *vāaī* (Ś. *vāadi*), M. *paḍihāī*=*pratibhāti* (Ś. *paḍihāadi*), Ś. *bhādi*=*bhāti*, *viḥādi*=*vibhāti*; (c) by analogy M. *ṭhāī*=*\*sthāti* for *tiṣṭhati* (Ś. *ciṭṭhadi*) and so with all roots ending in *ā*. *dhāī* or *dhāaī*, *gāī*, *jhāī* (= Epic *dhyāti*).

Other contracted forms are Ś. *bhodi*=*bhavati*, *ṇedi*=*nayati*.

✓ *dā* to give has *demi desi dedi*—*dēnti*.

*dedi* is from *\*dāyati*, cf. Ś. Fut. *daīssam*. Absol. *daīa*.

§ 128. (ii) Many verbs are attracted to the E class (10th class in Skt.). Examples. *Karedi* (= *Karoti*) (distinguish from causal *kāredi*=*kārayati*), *muñcedi* (causal *moāvedi*), *hasedi*, *sumaredi*, *ciṇedi*, *suṇedi*, *bhaṇedi*, *dhuvedi*, etc.

§ 129. (iii) ✓ *ru* has *ravaī* (1st class), *ruvai* (6th) and *rovaī* Inf. *rovium*. (Ś. has forms from *rud.* *rodidum*).

✓ *dhav.* M. *dhuvaī*. AMg. *dhovaī dhoveī* Ś. *dhoadi*.

✓ *bhū* has M. *hoī huvaī*. Ś. *homi hosi bhodi*. Opt. *bhaveam bhave*. Infin *bhavidum*.

*ruccadi*=*\*rucyate* (transferred to 4th class) (also *roadi* Mg. *loadi*)—similarly *laggadi*, *vajjadi* (✓ *vra*), *jujjadi*=*\*yujyati* (Epic *yuñjati*).

§ 130. (iv) From *chid* come *chindaī chindadi*. This is natural as the root was nasalised in the Sanskrit Present. Similarly with other roots of the 7th class. *Bhindaī*, *bhañjai*, *bhuñjadi*.

The nasal in *rambhaī* (✓ *rabh*) is also familiar in Skt. derivatives. (Epic *rambhati*).

muñcadi (M. muñcaī) is regular, but M. has also muasi = \*mucasi.

§ 131. (v) N. is preserved in ciṇai Ś. ciṇedi (Skt. cinoti), kuṇai (Vedic kṛṇoti), suṇedi (M. suṇai), jāṇāī Ś. jāṇādi, na āṇādi, kiṇai = kṛiṇāti, gēṇhadi = grhṇāti, Ś. sakkaṇcemi sakkuṇomi = śaknomi, dhuṇai (Ś. dhoadi, Pāli dhovati) : by analogy in jiṇai (Ś. jaadi), thuṇai (✓ stu).

§ 132. (vi) ✓i “to go” has emi esi edi (M. ei)—enti : ✓ as to be. mhi si atthi, mha (M. mho) ttha santi.

(Note.—Atthi the only common non-enclitic form is used with all numbers and persons).

✓ bhi. M. bihei (Ś. bhādi)

(vii) bhaṇadi as if from bha-ṇā-mi (9th class) also bhaṇedi. suṇādi = suṇedi as if in 9th class.

✓ swap becomes suv, hence suaī and (by analogy with ruaī rovaī) sovaī Ś. sovadi.

§ 133. *Survivals of other conjugational forms.*

Imperfect. āsī = āsīt used for all persons of both numbers.

Optative. AMg. siyā = syāt, kujjā = kuryāt, būyā = brūyāt, sakkā = Vedic śakyāt (Pischel § 465).

Precative M. AMg. hojjā = bhūyāt. AMg. dējā = deyāt.

Aorist. AMg. akā = akārṣī or akārṣīt. Plural -imsu akarimsu (cf. the Aorist in Pāli).

Perfect. AMg. āhu = āhuh. Plural āhaṃsu.

134. *Irregular Futures.*

Futures in -issadi (or M. ihii) are normally formed from the Present base: pucchissam, kadhissam, M. pūcchiham kaheham (§ 118). They are also formed from the root as in Sanskrit. M. nehii = nesiyati, but Ś. ṇaissadi, Ś. gamissadi.

From ✓ bhū various present bases are used to form the future. Ś. bhavissam, huviṣsam, Mg. huviṣsam M. hohii hossam.



*Sthā* M. *ṭhāhii* (pres. *ṭhāi*). *Ś. citṭhissadi* (pres. *ciṭṭhadi*). Other forms represent the Sanskrit—*syāmi* especially in M. AMg: so *daccham*=*draksuāmi*, (2. s. *dacchisi*, 3. s. *dacchii*, 3 pl. *dacchinti*), *mōccham* (✓ *muc*) *vēccham* (✓ *vid*), *rōccham* (✓ *rud*) *vōccham* (✓ *vac*). *daccham* and the rest are not used in *Ś. Mg*.

§. *pēkkhissam* (M. *pēcchissam*) *rodissam*, *vedissam*. Causatives and others in E-class form Futures (a) as in Sanskrit (omitting intervocal *y*). *Ś. kadhaissam* *moāvaissasi*=\**mocāpayisyasi*. *ṇiattāissadi*=*nivartayis-yati* (b) M. AMg. from the e-stem: *vattēhāmi*=*varṭayisyāmi* (c) omitting *aya*=e. M. *kahissam*, *Ś. kadhissam*, M. *puloissam*=*pralokayisyāmi* *Ś. takkissadi*=*tarkayis-yati*, *sussūsaissam*=*kuṣṭrūṣayisyāmi* Mg. *māliśsaśi*=*mārayisyasi*.

✓ *dā* has *Ś. daissam* M. *dāham*, ✓ *kṛ* has *Ś. karissam* M. also *kāham*.

### § 135. Irregular Passives.

(a) Many passives that are often called irregular as not being formed with the commonest ending *-ijjāi* *Ś. iadi*, are regular equivalents of Sanskrit passives. (§ 119. (i)) e.g. *jujjadi*=*yujyate*, *gammai*=*gamyate*. Other examples are:—*Khippāi* (*kṣip*), *luppāi* (*lup*), *bhajjai* (*bhaj*), *bajjhai* (*badh*: *dhy* becomes *jjh* § 44), *rujjhai* (*rudh*), *ārabbhai* (*ārabh*), *gijjai* (*gā*), *khajjai* (*khād*), *labbbhai* *Ś. labbhadi* (*labh*), *chijjai* (*chid*), *bhijjai* (*bhid*), *ṭhujjai* (*bhu*), *muccai* (*muc*), *vuccai* (*vac*), *tīrai* (*tr*) *kīrai* (*kr*).

(b) Others are similarly formed from obsolete roots or modified forms of roots, e.g. *vubbhai*=*uhyate* (from \**vubh*), *dubbhai*=*duhyate*, *libbbhai*=*lihyate*, *rubbbhai*=*rudhyate*, *ghēppai*=*grhyate*; and with *uv* for *ū* *ruvvaī*=\**ruvyate* (*Ś. rodiadi*), *suvvaī* (*śru*) (*Ś. suṇṇadi*), *thuvvaī* (*stu*), *dhuvvaī* (*dhū*) also

dhupijjāi. Similar are civvāi (cīv for ci) also cinijjāi, Ś. ciadi, jivvāi (jiv for ji).<sup>1</sup>

(c) ādhappaī is a causative passive = *ādhāpyate*, so also vidhappaī.

(d) jammaī, "is born," is derived from *janman* Pkt. jamma; similar is the case with hammaī (✓han) khammaī (✓khan).

Anomalous summai (*krū*), cimmai (✓ci).

*Note.*—Śaurasenī and Māgadhi often prefer the form from the present base. M. labbhaī, Ś. labbhadi, but also *lambhādi*; M. muccaī, Ś. *muñcīadi*; M. suvvaī, Ś. *suñīadi*, Mg. *śuñīadi*; M. ruvvaī, Ś. *rodīadi*; M. bhujjai, Ś. *bhuñjīadi*; M. kiraī, Ś. *kariadi* (AMg. *kajjaī* = \**karyate*); M. ṇajjaī, Ś. *jāñīadi*; M. bhaṇṇai, Ś. *bhañīadi*.

### § 136. Infinitives (Variations).

The commonest form especially in Śaurasenī is that derived from *itum* (M. *iūm*, Ś. *idūm*) added to the present base, i.e. *gacchidūm*, *aṇucitṭhidūm* (*sthā*), *geṇhidūm* (*grah*), *jānidūm* (*jñā*), *dahidūm* (*dah*), *khividūm* (*kṣip*), *haridūm* (*hr*). Causatives. *kāredūm*. *dhāredūm*, *daṃsedūm* = *darśayitum* (sometimes uncontracted Ś. *ṇiattāidūm* = *nivartayitum*), or by analogy with A-stems: *dhāridūm*, *māridūm*, *kadhidūm*.

Equivalents of Sanskrit forms in *-tum* are also found in Śaur.: but are commoner in M.

Ś. *thādūm* (*sthā*), *pādūm* (to drink), *kādūm*, M. *kāūm* (*kr*), *gantūm* (*gam*). M. *bhōttūm* = *bhoktum*, *daṭṭhūm* = *draṣṭum*, *dāūm* (*dā*), *ṇeūm* (*nī*), *pāūm* (*pā*), Ś. *pādūm*. JM. *pivium*, *soum* (*śrotum*), *jeūm* (*ji*) (AMg. *jīṇium*),

<sup>1</sup> The two passives *civvai* *jivvai* are assigned to *ci* and *ji* by the Grammarians. They have been explained as analogous to the forms from roots in *u* or *ū*. Pischel held that *civvai* was a regular passive from *civ* given in the Dhātupāṭha (= 'take' or 'cover') and *jivvai* probably from *jiv* (= 'please'). Vide Pischel, § 537.

laddhum (*labh*), vodhum (*vah*), chëttum (*chid*), bhet tum (*bhid*), möttum (*muc*), nāum (*jñā*). Similarly formed are ghëttum (§ 19) (= \**ghrp-tum* for *grahitum*)<sup>1</sup> söttum (= \**sov-tum* for *svaptum* cf. röttum = *rotum*). √*vac* has M. vöttum Ś. vattum.

Ardha-Māgadhī often uses the *-tum* form as a gerund, so that kāum means *kṛtvā*. For the Infinitive this dialect prefers a form in *ttae* or *ittae*, ciṭṭhittae (*sthā*), gacchittae (*gam*). This is derived from a Dative Infinitive as found in Vedic.

§ 137. Gerundives (Varieties). (cf. § 121.)

- (a) From *-tavya*, either (i) with the present stem, or (ii) with the root (strong form).
  - (i) pucchidavva, gacchidavva, hodavva (§ 4) or bhavidavva, aṇuciṭṭhidavva, dādavva, suṇidavva, jāṇidavva, gēṇhidavva.
  - (ii) sodavva M. soavva (*śru*), ghëttavva, kādavva (§ 63), M. kāavva (*kr*).
- (b) From *-nīya*. M.AMg. *-aṇijja*, Ś. Mg. *-aṇīa* : karaṇīa, daṃsaṇīa. (from Present stem pucchaṇīa), M. karaṇijja, daṃsaṇijja.
- (c) From *-ya*. kajja (§ 50) = *kārya*. AMg. vōjjha = *vāhya* ; from Present stems : gëjjha (§ 70) = \**grhya* from present stem \**grha*.<sup>2</sup>

<sup>1</sup> Also M. gabhum, AMg. giṇhium, JM. gēṇhium, Ś. gēṇhidum.

<sup>2</sup> This is Fischel's derivation. However *grāhya* would become \**gajjha*, and association with the group gēṇhadi ghëttum, etc., might account for the change of vowel *a* to *ē*.

## CHAPTER X.

## CLASSIFICATION OF PRAKRITS.

The rules and examples given in the last six chapters deal mainly with Māhārāṣṭrī and Śauraseni, other languages being mentioned incidentally.

The principal peculiarities of some of these may now be brought together.

**Māgadhī.** It is a matter for regret that the sources of information about this language are not more abundant, as it is in some ways the most interesting of the Prakrits. We have here striking variations in phonetics that are not easily accounted for.

Ś for S (श for स) is an equation that is reflected in the modern languages of the East of India, where people speak, and even write of the "Shām Ved" and "Sheeta." As other Prakrits use only स *s* this law should cause the student no difficulty: *bhaviśśadi* is easily recognised as the equivalent of Ś. *bhaviśśadi*, *taśśim* of *tassim*, *śā* of *sā*, *puttaśśa* of *vuttassa*, and so on.

L for R (ल for र) is more striking, especially at the beginning of a word. *lāāno*="kings."

*puliśe*=Ś. *puriso*, *galuda*=Ś. *garuda*, *Cāludatta*, *ovālidāśalila*=*apavāritāśarīra*, *śamale*=*samare*, *ṇagalantala*=*nagarāntara*.

This change *l* for *r* is found occasionally in other Prakrits (§ 26) and in Pali (*taluno*=*taruno*): it is found also in the Vedic language, where *alam* ✓ *kr* replaces *aram*-(*kr̥noti*), and ✓ *luc* replaces *ruc*. There are many instances in other languages, and it is often difficult to determine which was the original sound.

It is, however, remarkable to find an Aryan dialect without an R sound at all. The modern dialects of Bihar and Bengal have not replaced every *r* with an *l*. Perhaps this rule for dramatic Māgadhī is a conventional exaggeration of a marked

tendency of the Eastern dialects. Possibly as Māgadhi is put in the mouths of only low-class people, it represents only the habit of a non-āryan stratum of society, which like the Chinese coolies of to-day may have had no R's.

On the other hand if we go back to Aśoka's time (3rd cent. B.C.) we find the same change in the Eastern dialect of the Inscriptions which seems to have been the language of the Court at Patna and which was used on the Pillars now at Allahabad and Delhi and with slight variations in the Rock Inscription at Kalsi.

**Y remains and replaces J (य for ज).**

yadhā=Ś. jadhā (§ 1), yāṇadi=jānāti.

yāṇidavvaṃ=Ś. jāṇidavvaṃ, yaṇavada=janapada.

yāyade=jāyate. (jh becomes yh. Yhatti=jhatiti.)

**Dy. rj. ry. all become yy. So that where Saurasenī has jj, Māgadhi has yy. (य्य for ज्ञ).**

ayya=adya or ārya (Ś. ajja).

avayya=avadya, mayya=madya.

(dhy becomes yyh: mayyhaṇṇa=majjhaṇṇa § 74).

ayyuṇa=arjuna, kayya=kārya (kaṇṇa § 50).

duyyaṇa=durjana.

From these examples it is clear that य in Māgadhi represents a front palate fricative different from the semi-vowel sound in English "yes." The equivalent of य was used in the Northwest to express a foreign sound written Z in Greek. So on coins of King Azes we find the genitive Ayasa. Words spelt in Bengali with the equivalent of ज, are pronounced in some dialects with a sound resembling Z in 'zeal' or zh in 'azure.' A similar sound is commonly given to य in many words, e.g. देव=ये pronounced zhe.

**Ñy, ny, jñ, ñj become ññ.**

puñña=punya (Ś. puṇṇa § 48). añña=anya (Ś. aṇṇa).

kaññakā=kanyakā. lañño=rājñāḥ (Ś. raṇṇo § 99).

aññali=añjali (Ś. keeps ñj).

Medial cch becomes śc. (क्क becomes च्च.)<sup>1</sup>

gaśca=*gaccha*, iściadi=*icchati* (\**icchyate*), uścaladi=*ucchali*, puścadi=*prcchati*.

tiliści peskadi=M. tiricchi pēcchai=*tiryak prekṣate*.

A sibilant is retained at the beginning of a group of consonants. Grammarians differ as to which sibilant should be written. MSS. vary too much to give much help in the matter.

Śka. शुक् becomes शुस्क according to Hemacandra, otherwise we find शुक्ते śuśke=*śuśkah*, Tuluśka=*Turuśka*.

Ṣṭa ṣṭh become ṣṭa (or śṭa): कष्ट becomes कष्ट or कष्ट *suṣṭhu* becomes śuṣṭu or śuṣṭu.

Spa, ṣpha become spa, spha, ṇisphala=*niṣphala* (M.Ś. ṇipphala, § 38).

Ska, skha. paskhaladi=*praskhalati*.

Sta. stha become sta (or śta) haṣte or haste=*hastah* (M.S. hattho § 38), uvastida=*upasthita*.

Spa. Buhaspadi=*Brhaspati* (or *Bihaśpadi*).

Kṣa becomes ska. peskadi=*prekṣate* (or it is written ska. paśka=*pakṣa*. Hemacandra says paḥka, i.e. with visarga *jihvāmūliya*).

The real Māgadhī sound may have been neither the च nor the ञ of the Midland Sanskrit. These groups being difficult, it is not surprising to find that MSS. generally write the assimilated forms *tth*, etc.

<sup>1</sup> As verbal forms in *ccha* go back to I.E. forms in *-SKA* the Māgadhī śc might be regarded as more archaic than the Vedic *cch* (however pronounced): cf. Slavonic, but this is considered inadmissible as Māgadhī has śc also for secondary *cch* as in uścaladi, maścalī (=Fish. *matsya-lī*-Pr. *māccha*), cf. Hindī *machlī*. On the other hand if originally correct for *icchadi*, etc., the same group would be readily introduced in other cases where Śauraseni, etc., had *cch*.

rth becomes st. (or št) so tista=*śrtha*. aste=*artha*. This may be merely conventional analogy,<sup>1</sup> e.g. Śaurasenī hattho : Māgadhi haste ∴ Ś. attho : Mg. aste. In *gra* ar the two characteristic points are Nom. Sing. in -e. śe haste=so hattho and hage="I". (§ 107). Otherwise the grammar closely follows Śaurasenī.

Some *Dialects of Māgadhi* appear in the plays.

Śākāri is spoken by the King's brother-in-law in the Little Clay Cart.

*Peculiarities*.—A weak y before palatals. Yciṣṭha=*tiṣṭha*.<sup>2</sup> *da* in Past Participles especially from roots in *r*. kaḍa=*kṛta* (the same feature is found in AMg.). Gen. Sing. in *āha* as well as *aśa* Cāḷudattāha. Loc. Sing. āhim. pavahanāhim=*prava-hane* Voc. Plur. āho. (Vedic-*āsaḥ*). These last three points resemble Apabhraṃśa.

Cāṇḍālī and Śābarī appear to be dialects of Māgadhi.

Māthura and the two gamblers in the Mṛcchakaṭikā speak a dialect called Dhakkī by Pischel, who supposed it to be a dialect of Māgadhi. Sir George Grierson has shown that the form Ṭakkī has better authority and ascribes it to the country of the Ṭakkas round about Sialkot.<sup>3</sup>

Ardha-Māgadhi. Jacobi called this Jaina Prākṛit and regarded it as an older, more archaic Māhārāṣṭrī. The Indian grammarians called the language of the old Jain Sūtras

<sup>1</sup> On the other hand the change *rt* becomes *ś* is found in Iranian. Avestan *maśyo*=*martyaḥ*. G.I.P., I, § 289.

<sup>2</sup> Mārkaṇḍeya gives this for Māgadhi and Vṛācaḍa Apabhraṃśa, Yeilam=*ciram*. The pronunciation is not clear (*vide* Selections, Māgadhi).

<sup>3</sup> If Ṭakkī was a Panjab dialect it is strange that Mārkaṇḍeya should identify this with the Drāviḍi Vibhāṣā. (See Grierson, J.R.A.S., 1913. p. 832; 1918, p. 513.) Ṭakkī according to Mārkaṇḍeya is a "mutual mixture of Sanskrit and Śaurasenī" employed by "professional gamblers and by merchants of lowly position." The vowel *u* often appears at the end of a word, but not always. It has both *sa* and *śa*, *la* and *ra*. In the Panjab Hills there is a common script called Ṭakrī or Ṭākri generally derived from the same name of a people, Ṭakka.

“Ārṣam” from Rṣi. Hemacandra explains that all his rules have exceptions in “Ārṣa.” Trivikrama, another grammarian, excluded “Ārṣa” from his treatise, because its meanings were *rūḍha*, or conventional, not strictly in accordance with etymology, i.e. not based on Sanskrit.

Namisādhū commenting on Rudraṭa’s *Kāvya-lamkāra* (2-12), derives the word Prākṛit from *prakṛti* in the sense of natural speech free from the rules of grammarians, or from *prāk kṛta*, ‘created of old!’ because, says he, the Prakrit of the Ārṣa canon, Ardha-māgadhi is the language of the gods. *Ārisa-vayaṇe siddham devāṇaṃ Addhamāgahā vāṇī*. Obviously Namisādhū was a Jain. The Jains indeed supposed that Ardha-Māgadhi, the language in which Mahāvira preached, was the original language from which all others were derived.<sup>1</sup>

There is some difference between the prose and verse portions of the Canon. Verses often have Nom. Sing. in -o instead of the characteristic -e (like Mg.), gerunds in *tūṇa ūṇa* (like M.) while prose prefers *tā* or *tāṇam* (§ 122).

Other points are: Verse *mēccha*, prose *milakkhu*. Verse *kuṇai*, prose *kuvvaī* (= *\*kurvati*). The verse dialect is thus somewhat nearer to M. than the prose.

Ardha-Māgadhi agrees with Māgadhi in the Nom. Sing. in -e, the use of Gen. Sing. *tava*; past participles in *ḍa* for *ta* after roots in *r* (but not always); in *ka* becomes *ga* “Asoga” (but this is rare in Mg.); and in Pluti of -a in Voc. Sing. (common in Apabhraṃśa).

It differs markedly in the retention of *ra* and *sa*. In general AMg. (like Pali) retains more archaic features than the dramatic Prakrits. AMg. is assigned by the Bhāratīya-nāṭya-śāstra (followed by Sāhityadarpaṇa) to servants, Rajputs, and the heads of guilds. The Jain monks in the plays who might be expected to speak AMg. appear to speak ordinary Māgadhi.<sup>2</sup>

<sup>1</sup> Vide Pischel, § 16.

<sup>2</sup> One of the dialects in the fragments of Buddhist dramas found in Central Asia is classed by Lüders as Old Ardha-Māgadhi.



AMg. differs in many respects from Māhārāṣṭrī.<sup>1</sup>

Phonetics.—am becomes ām before eva and avi (=api).

iti becomes i after pluti vowel or in *iti vā*.

prati drops i: paḍuppanna=*pratyulpanna* (rare in other dialects).

dentals for palatals. teicchā=*cikitsā*.

ahā=yathā.

use of sandhi consonants (§ 78).

Noun: dative in -ttāe (§ 92),

instrumental in sā (§ 104),

locative in -ṃsi (§ 92 v.).

Verbs: ✓khyā āikkhāi (Pāli ācikkhati) M. akkhāi,

kuvvai (in prose, see above).

Relics of Aorists, e.g., 3 plur. puechimsu.

Infinitives in tṭu -ittu used as gerunds, e.g.,

kaṭṭu (means *kṛtvā*), avahaṭṭu (means *apahrtya*)

suṇittu, jāṇittu.

Infinitives in -ttae, -ittae (§ 136).

Gerunds in -ttā, -ttāṇam, -ccā, -ccāṇa(m).

-yāṇa(m).

Moreover, where they agree what is common in AMg. is often rare in M. Cerebralisation is much commoner in AMg. and so is the change *la* for *ra*.

The vocabulary is also often quite distinct.

It will be obvious that AMg. differs still more from Śaurasenī.

The later Jain writings belong to times when the sect had spread more widely and were influenced by other dialects. Owing possibly to the popularity of this religion among the rich mercantile communities on the West coast, the non-canonical writings of the Śvetāmbara Jains are in a language which may be regarded as a form of Māhārāṣṭrī, although it

<sup>1</sup> Jacobi considered the language of the Jain Canon to be an older form of Māhārāṣṭrī. Kalpa Sūtra, S.B.E., XXII. Pischel showed this view to be untenable. Pr. Gr., § 18.

retains a number of the peculiarities of AMg., e.g., infinitive in *-illu*, gerund in *-ittā* and *ga* for *ka*. This is the main dialect of Jacobi's Selected Narratives in Māhārāṣṭrī, and is generally known as Jain Māhārāṣṭrī.

The language of the Digambara canon has Nom. Sing. in *o*: *t*, *th* become *d*, *dh*. Hence it has been called Jain Śaurasenī. It has however much that is foreign to Śaurasenī, but found in either M. or AMg. In the direction of Gujārat were many strongholds of Jainism, and here the Śaurasenī type of dialect would meet Māhārāṣṭrī. That JŚ. preserves rather more of the peculiarities of AMg. than JM. does, is probably due to the fact that it is somewhat older.

The resemblances and differences of the principal Prakrits given above would not necessarily lead to a closer classification. We have an Eastern Prakrit (Māgadhi), a Southern Prakrit (Māhārāṣṭrī), and a Central Prakrit (Śaurasenī). Ardhamāgadhi appears to resemble the Southern more than the Central Prakrit. Hoernle,<sup>1</sup> on the basis of a comparative study of some of the modern Indo-Aryan languages, supposed that the whole of Aryan-speaking India was at one time divided between two languages, a "*Śaurasenī tongue*" and a "*Māgadhi tongue*." Māhārāṣṭrī he regarded as an artificial literary language, without any direct relation to the spoken language of Māhārāṣṭram. Further study of the Prakrits and of the modern dialects has shown that this view is untenable.

Māhārāṣṭrī (and Jain Māhārāṣṭrī) has peculiarities which can be traced in modern Marāṭhī, and there can be no doubt that this Prakrit was based on the language of the Marāṭha country.<sup>2</sup>

Grierson<sup>3</sup> with more abundant material has developed the

<sup>1</sup> Grammar of the Gaudian Languages, 1880. Introd., p. xxx.

<sup>2</sup> See Introduction to volume on Marāṭhī in the Linguistic Survey of India.

<sup>3</sup> See Article on Prakrit in Encyclop. Britannica, 11th edition, and chapter on Language in Imperial Gazetteer of India.

idea of the geographical classification of the Prakrits on the basis of a comparison with modern dialects. His classification is—

|                    |                                  |
|--------------------|----------------------------------|
| Central Prakrit .. | .. Śaurasenī.                    |
| Outer Prakrits ..  | .. E. Māgadhi.<br>S. Māhārāṣṭrī. |
| Intermediate ...   | .. Ardha-Māgadhi.                |

This is a convenient classification inasmuch as Śaurasenī is the most Sanskritic, and the representative of the Madhyadesa, which was the centre of Hindu culture after the early Rigvedic times: while literary centres at a distance from this middle point naturally show more independence from Sanskrit. This classification is indeed connected with a theory relating to the immigration of the Aryan-speaking tribes into the Peninsula. The speakers of the dialects out of which classical Sanskrit was created, and on which later on Śaurasenī was based, are supposed to have forced their way into the Madhyadesa some time after a previous Aryan invasion. The descendant of those first-comers produced the "Outer Band" of languages.

Much may be said both for and against this particular theory as an explanation of certain linguistic facts. It is however possible to accept a classification based on such facts, without necessarily accepting this particular explanation.

A weak point in the classification might appear to be the position of Ardha-Māgadhi. If this was centred in Oude, one would expect the language to be roughly speaking half Māgadhi and half Śaurasenī. Now Māgadhi, as far as we know it, hardly differs from Śaurasenī except in striking phonetic variations. If we allowed Ardha-Māgadhi a Nom. Sing. in *e*, a certain amount of *l* for *r*, and *ś* for *s* with perhaps some traces of the other phonetic peculiarities of Māgadhi, we could invent a Prakrit that would fit in with the scheme, but it would be quite different to the real Ardha-Māgadhi of the old Jain Canon. Eastern Hindi does indeed lie between Western Hindi and the dialects of Bihar, and combines some of the peculiarities

of the languages on either side; but the Prakrit Ardha-Māgadhi does not look as if it occupied the same position or was the ancestor of Eastern Hindi.

It must, however, be remembered that this classification deals primarily with the spoken languages on which the literary languages were based. The literary Prakrits were not all crystallised at the same time, and so do not represent strictly contemporary dialects. Ardha-Māgadhi is obviously more archaic than Śaurasenī. It has indeed been suggested that the Eastern dialect of Aśoka's inscriptions should be regarded as an older form of Ardha-Māgadhi. Lūders calls it Old Ardha-Māgadhi. This, it is presumed, was the current language of the Mauryan court. Very similar, it is thought, was the language in which the teachings of Gautama Buddha were first recorded, before either the Pali Canon or the Sanskrit Canon was established.

A language widely used in the Ganges valley would be quite likely to be neither pure Māgadhi nor pure Śaurasenī. Without necessarily being exactly the dialect of Kāśī either, it might very well be based on the speech of the country lying intermediate between the two ends of the valley. Later on when the centre of Jainism had travelled further to the West, Later Ardha-Māgadhi would have taken on the Māhārāstri colouring which we find in the Jain Canon. Other circumstances had in the meantime led to the conversion of the Buddhist scriptures into Pāli. (See S. Lévi: *Journal Asiatique* 1912, p. 495.)

**Paiśāci Prākṛit.**—Paiśāci lies outside the circle of languages dealt with so far. The term seems to have been used (a) of the language of demons "Bhūtabhāṣā," (b) of a number of uncivilized languages, including some Apabhramśas, (c) the Paiśāci dialect of the grammarians (especially Hemacandra) with a subdialect Cūlikā Paisaci (C.P.). This Paiśāci dialect is archaic in character. Its chief peculiarity is the substitution of surd mutes for sonants. Tāmotara = Dāmodara. C.P. nakara = nagara, rācā = rājā, khamma = gharma, kantappa = kandarpa.

*na* ण becomes *na* न, *la* ल becomes ल *la*: *ya* remains. Intervocal consonants are not dropped. Aspirates are not reduced to *h*; *jñ*, *ny* become *ññ* (as in Mg. and probably every other dialect at a sufficiently early stage).

Who were the speakers of this dialect? The Shāhbāzgarhī Edict agrees with this dialect in a number of particulars. The Bṛhatkathā of Guṇāḍhya was composed, according to the story, in Pāisācī. This work was popular in Kashmir in the 11th century. Somadeva produced one version in the Kathāsaritsāgara, and Kṣemendra a shorter one in the Bṛhatkathāmañjarī. Some scholars have concluded that Cūlikā Pāisācī was a dialect of the North-West of India. Sir George Grierson connects it with the Dard and Kāfir languages of the Hindu Kush, including Shinā and the under-layer of Kashmirī.<sup>1</sup>

On the other hand it is admitted that Guṇāḍhya was a South-Indian. The Bṛhatkathā was composed many centuries before that late literary development in Kashmir which produced Kṣemendra, Bilhaṇa, Somadeva and Kalhaṇa. ण *na* becomes न *na*, and ल becomes ल *la* are suggestive of Dravidian influence. Other features, such as the retention of medial *t*, and of *y*, are merely archaic. Surd for sonant can be paralleled in the South as well as in the North. It is a common corruption when a language is adopted by an alien race.<sup>2</sup> The student will remember the Welsh parson, Sir Hugh Evans, in the Merry Wives of Windsor. Speakers of Gaelic have the same tendency. Any such corrupt dialect on the fringes of Aryan speech would

<sup>1</sup> *Vide* the Pāisāca Languages of North-Western India. R. As. Soc. Mon. Vol. VIII, 1906. The author's theory that these, mostly mixed, dialects should be provided with a separate compartment between the Iranian and Indian subdivisions of Aryan, because they combine Indian and Iranian peculiarities, is not convincing. Nor is the connection with C. Pāisācī obvious, as the main peculiarity of C.P. (surd for sonant) is *exceptional* in this area.

<sup>2</sup> It is quite probable that the same change in Armenian (*tasn* = 'ten') and Teutonic (Gothic *taihrn*) is due to the same cause.

necessarily disappear with the continued extension of Aryan speech. So that it seems quite as possible that the original Cockscomb<sup>1</sup> Demons belonged to the Vindhya as that they were Cannibals of Kashmir.<sup>2</sup>

**Old Prākṛit.** The oldest Prākṛit recorded is found in the Inscriptions of Aśoka. The Kharoṣṭhī script was used in the North-West (Śāhbāzgarhī and Mānsebrā) but all the other inscriptions, whether on rocks or on pillars, are in the oldest form of Brāhmī writing. The language used is not so uniform. There is a marked contrast between the Eastern dialect and the Western.

The Eastern dialect is found with only minor variations on the pillars in the Ganges-Jumna basin and in the rock edicts of Kālsī and Orissa.

In this dialect *ra* is represented by *la* and the Nom. sing. of masculine and neuter nouns of the -a declension ends in -e as in Māgadhi. On the other hand we have *sa* and not the palatal *śa* (but also *sa* at Kālsī.) This language has been called Māgadhi but Lüders claims that it is really Ardha-Māgadhi. Whatever be the best name for it, this seems to have been the language used by Aśoka and his Court. The influence of this official language shows itself in the other inscriptions of the West and North, which are evidently not in pure local dialects. Forms due to this influence are generally called *Magadhisms*.

The West is represented by the Rock Edict of Gīrnār. The language here has Nom. sing. in -o and neuter -am, with *ra* and *sa*. (Magadhisms are *priye*, *jane* for *priyo*, *jano*, and *mūle* for *mūlam*, etc.) In a number of particulars it reminds us of Pali, but it is not identical with that language.

<sup>1</sup> If that is the meaning of *cūlikā*, *cūlikā*.

<sup>2</sup> References: Grierson's Monograph, pp. 1 and 2. Sten Konow: Home of Pāśāci Z.D.M.G. lxiv, pp. 95 ff. Grierson. Z.D.M.G. lxvi, pp. 393-421.

See also Dardic Languages in the Linguistic Survey of India and Morgenstierne: Report on a Linguistic Mission to Afghanistan.

One may suppose that this Western dialect represents more or less closely the current language of Ujjain, which was the capital of an important province in the Mauryan Empire.

Inscriptions found in the South of India resemble the Western rather than the Eastern edicts, but have their own peculiarities.

The North-Western edicts differ from both East and West, Mānsehrā has more Magadhisms than Śāhbāzgarhī. Both have *ra*, *sa* and *śa*. Śāhb. prefers Nom. sing. -o neut. -am while Mān. prefers the -e of (Ardha)Māgadhī. Both preserve many conjuncts with *r*, often with metathesis: *Priyadrasi* instead of *Piyadasi*; *bhūtapruva* = Gīrnār *bhūtapurvam* = Dhaulī *hūtapulavā*; Śāhb. *trayo* = Gīrnār *trī*; Śāhb. *mrugo* Mān *mriḡe* = Gīrnār *mago* = Eastern *mige*.

This last example illustrates another difference between East and West. (Cf. § 60.)

Śāhbāzgarhī retains *kṣ* as in *kṣamitaviya* but at Gīrnār we find *chamitave* and in the East *khamitave*. (Cf. § 40.)

Conjuncts such as *pr* in *priya* which are found both in the West and the North-West, were regarded at one time as *Sanskritisms*. They are rather survivals of the old phonetics. In the modern dialects of the North-West such conjuncts still exist e.g., Lahndā *tre* 'three', cf. Sindhi *ṭraṇ*.

When comparing the North-West forms with others it should be borne in mind that Kharoṣṭhī does not distinguish long vowels from short.

It should also be remembered that neither the Kharoṣṭhī nor the Brāhmī of Aśoka's inscriptions writes doubled consonants. Thus we have *cakavāke* not *cakkavāke*, *cakhudāne* not *cakkhudāne*.

The Bairat-Bhabra inscription now at Calcutta mentions some of Aśoka's favourite passages of Scripture. The language of this inscription has been much discussed. The forms *Lāghula* which appears as Rāhula in Pāli, and *adhigicya* (= *adhikṛtya*) cannot be paralleled in the edicts. They seem to indicate an

earlier language of the Buddhist scriptures. (See above p. 64.) The forms *Priyadasi*, *sarve*, *prāsāde*, and *abhipretam* which Hultzsch reads on this rock appear strange in a dialect which has *la* for all the single *ras*. It must be admitted that all these conjunct *ras* depend on the perception of a small dash, which is in no case very clear and is perhaps in every case nothing but a slight unevenness in the stone.

It will be seen that the division of the Aśokan dialects does not coincide with that of later Prākritis. This is not surprising. Unless several centres of literary culture maintain a continuous tradition the distribution of languages used for general purposes is likely to be different after the lapse of several centuries. Among the Prākritis used in the Drama there is nothing to represent the language of the Panjab and North-West. We have noted the claim put forward on behalf of Paisācī Prakrit. There is evidence of another Prākrit being used by the Buddhists of the North. The fragments of a Kharoṣṭhī manuscript of the Dhammapada found near Khotan, which is known as the Dutreuil de Rhins manuscript, show certain peculiarities that are found in modern dialects of the North-West. *Journal Asiatique* (Senart.), 1898, p. 193. (J. Bloch.), 1912. p. 331.

**Pāli.** *Pāli* originally meaning a "boundary, limit, or line" was applied to the *Canon* of the Hinayāna Buddhists. Thence it is used of the *language* of that Canon, found also in some non-canonical books: all being preserved in what were originally the missionary Churches of Ceylon, Burma and Siam. Thence again 'Pali' is sometimes applied to (a) the inscriptions of Aśoka, although these comprise three or four distinct dialects; (b) the official court language of Aśoka's Empire, a form of Middle Indian widely understood,<sup>1</sup> and (c) 'monumental Prakrit' including all the inscriptions down to the time when Sanskrit ousted Prakrit (or "Pali").<sup>2</sup> The Pali language of

<sup>1</sup> See Rhys Davids, *Buddhist India*.

<sup>2</sup> This wide use of "Pali" is made by Dr. Otto Franke, *Pāli und Sanskrit*.



the Buddhist books forming a separate academic subject (a classical language appropriate to Buddhists of Burma), has not been much studied in India. Nevertheless it is important for the study of (a) the history of Indian speech, and (b) the Old Prakrit inscriptions.

For the study of classical Pali numerous grammars, readers, texts and translations are available.<sup>1</sup> Only a very general description need be given here.

*Characteristics of Pali.* Pali retains more of the old grammatical system than AMg. The ātmanepada is commoner; Aorists, especially the S-Aorists, abound. (The Aorist and Imperfect have fused together). The reduplicated Perfect is rare but occurs. There are more survivals of the old conjugational classes, e.g., sunoti=Ś. sunādi; karoti (Ātm. kubbate)=Ś. karedi; dadāti (also deti)=Ś. dedi.

In Phonetics the striking points are :—the sibilant is dental ञ, *y* remains, *r* sometimes becomes *l*, but not always as in Mg., *n* is sometimes cerebralised but not always. Intervocal consonants generally remain, and surds are only exceptionally replaced by sonants. Hence we have bhavati, or hoti, katheti, pucchati, gacchati, etc. : mato=*mṛtaḥ*, kato=*kṛtaḥ*.

In some words conjuncts like dr-, br- remain.

Svarabhakti is common. Ārya becomes ayya or ariya.

From these examples it will be seen that Pali is more archaic than the Prakrits described above, with the exception of the Aśokan dialect.

The geographical basis of Pali has been disputed. The Buddha was supposed by tradition to have preached in Māgadhī. The Scriptures were naturally supposed by Southern Buddhists to be in the language of the Buddha. Therefore Pali should be Māgadhī. As a matter of fact it is not. The Nom. Sing. in -o, the presence of sa, ra, ja show this clearly. Some regard it as the language of Ujjain, whence Mahinda,

<sup>1</sup> See Bibliography.

the son of Aśoka, took the sacred Canon to Ceylon, others as the Aryan language of the Kalinga country.

Another view, finding some points of resemblance with Paisāci (unvoicing of sonant stops), prefers some point near the Vindhya, while others again would bring Pali to Taxila to get this colouring. Geiger returning to the tradition of Māgadhi thinks Pali may have developed from some kind of Ardha-Māgadhi, though it is not the unmixed language of any area.

If however the Pali Canon is not the oldest literary version, the argument based on tradition vanishes. Buddha's preaching and the earliest records thereof were doubtless in an Eastern speech. Afterwards they were rendered in other dialects and one of these new versions became the Pali Canon. Dr. S. K. Chatterji says that this Pali is shown by its phonology and morphology to be a Western dialect of the Midland (an old form of Śauraseni) but retaining many relics of the original dialect. When the domination of the Mauryas declined the wide use of the Eastern official language (Ardha-Māgadhi) came to an end. It was succeeded, it would appear, in many districts by a Western *lingua franca* akin to Pali, which appears in the inscription of Khāravela.

Whatever may be the exact truth of the matter, it is clear that Pali contains several different strands in its composition and that it varies also according to its age. The oldest type is seen in the Gāthās, then come the prose portions of the Canon followed by non-canonical literature and finally still later layers. The development of Pali has been influenced by Sanskrit.

Of the Prakrit Inscriptions later than Aśoka many are too brief for their dialect to be classified with certainty. Khāravela's inscription at the entrance to the Hāthīgumphā Cave, usually assigned to the second century B.C., resembles the Western or Southern dialects of Aśoka's inscriptions rather than the Eastern. In many respects it resembles Pali but in others it differs from that language.

An inscription in the Jogīmārā Cave on Rāmgarh Hill appears to be in an old form of Māgadhi.

**Āśvaghosha.** Some fragments of palm-leaf manuscripts found in Central Asia and pieced together by Prof. Lūders reveal portions of two Buddhist dramas. In one of these only Sanskrit is used at any rate in the surviving portions. In the other play, which is ascribed to Āśvaghosha the famous Buddhist writer of Kanishka's time, more than one Prakrit has been used. The Rascal speaks a form of Māgadhi:  $s > \delta$ ,  $r > l$ , nom. sing.  $e$  for  $o$ . In some respects the Prakrit is more archaic than the Māgadhi of the Grammarians and the Dramas: *ihakam* "I" for *hage*, *kikēz* for *kīsa*. Lūders classes this as Old Māgadhi. The speech of another character, which closely resembles the dialect of the Pillar Inscriptions is thought to represent an old stage of Ardha-Māgadhi. The dialect of the Courtesan and the Jester appears to be Old Śauraseni. It retains intervocal consonants,  $n$  is not cerebralised and  $y$  does not become  $j$ .

An intermediate form of Prakrit representing a stage of development roughly half-way between Āśvaghosha and Kālidāsa, Bhavabhūti, etc. has been recognised by some scholars in the Trivandrum plays ascribed by their discoverer to Bhāsa. At first sight no doubt the Prakrit in these plays appears to be later than that used by Āśvaghosha and more archaic than that of the Gupta poets. If we date Bhāsa in the second or third century A.D. and if we can accept these plays as the work of Bhāsa, several points fit in quite well.<sup>2</sup>

Unfortunately we do not know that the plays were written by Bhāsa. We know them only from South Indian MSS. and South Indian MSS. of plays written in the seventh century and even later preserve similar features.

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<sup>1</sup> They were found by Dr. von Le Coq in one of the Cave Temples of Ming Ōi to the West of Kucha. They have been reproduced in facsimile and edited with a translation and notes by Prof. Lūders, *Bruchstücke Buddhistischer Dramen*. Berlin, 1911.

<sup>2</sup> See V. Lesāy, Z.D.M.G. 1918, 203-208, and Wilhelm Printz, *Bhāsa's Prakrit*. Frankfurt, 1921.

The South Indian traditional spelling of Prakrit was evidently more archaic than that of the North. In the South, where the ordinary speech was Dravidian, the pronunciation of Prakrit would be less liable to change than in the North.

The archaic forms found in the Southern MSS. are of interest for the history of Prakrit, but there is no conclusive evidence so far to connect them with Bhāsa in particular or with the second century, though doubtless they have come down from a time previous to our MSS. of Kālidāsa, etc. and to the Prakrit Grammarians.

In the Trivandrum plays we find Śauraseni and Māgadhi. Indra in the Kaṇabhāra and the two warriors speak a dialect which resembles Ardha-Māgadhi.

In the Sauraseni the chief peculiarities are:  $l > ḷ, jñ > ññ$  as well as  $ṇṇ$  but  $ny > ṇṇ$ .

|                   | Trivandrum             |                             | Ordinary Prakrit.    |
|-------------------|------------------------|-----------------------------|----------------------|
|                   | <i>udy &gt; uyy</i>    | as in Pali.                 | <i>ujj-</i>          |
|                   | <i>ry</i>              | <i>yy</i> " " " (Aśv.)      | <i>jñ</i>            |
| Acc. pl. m.       | <i>-āṇi</i>            | cf. Old Ardha-Māgadhi.      | <i>-c</i>            |
| N. Acc. pl. neut. | <i>-āṇi</i>            | (Pali-āni)                  | <i>-āṇi</i>          |
| Loc. s. fem.      | <i>-āam</i>            | cf. Pali-āya (ṇ)            | <i>-āe</i>           |
|                   | <i>tava</i>            | (Aśv.)                      | <i>tuha</i>          |
|                   | <i>kissa</i>           | Pāli kissa (Aśv. Mg. kiśsa) | <i>kīsa</i>          |
|                   | <i>gaṇhadi</i>         | cf. Pali gaṇhāti            | <i>geṇhadi</i>       |
| Pres. Part. Pass. | <i>-iamāṇa</i>         | cf. Pali iyamāṇa only once  | <i>-ianta</i>        |
|                   | <i>kattum, kallava</i> | also                        | <i>kādum; kāduva</i> |
| Gerund.           | <i>karia</i>           |                             | <i>kadua</i>         |
|                   | <i>gacchia</i>         |                             | <i>gadua</i>         |

### Late Prakrit. Apabhraṃśa. (See Ch. II, p. 6.)

For the student of philology it will be of interest to notice some of the main features of the Apabhraṃśa stage. Whereas in Old Prakrit the typical phonetic and grammatical changes are not carried so far as in Dramatic Prakrits, so naturally in this Late Prakrit such changes are carried further. When

more archaic forms occur in an Apabhraṃśa text, these may be ordinary Prakrit words used by the author for literary purposes, or occasionally they may retain ancient features that had survived in local dialects outside the main current of linguistic development. Some dialects of the "Outer Band" preserve quite ancient features to the present day.

The following tables of typical declension and conjugation (based on Hemacandra's account) gives only forms peculiar to Apabhraṃśa, not those shared with the Prakrits.

### Declension.

|       |               |                           |
|-------|---------------|---------------------------|
| Sing. | Nom.          | Acc. puttū                |
|       | (Neut. phalu) |                           |
|       | Ins.          | puttē                     |
|       | Abl.          | puttahē puttahu           |
|       | Gen.          | puttassu puttahō puttaha  |
|       | Loc.          | putti puttahī.            |
| Plur. | Nom.          | Acc. putta (Neut. phalai) |
|       | Ins.          | puttahi (ṇ)               |
|       | Abl.          | puttahū                   |
|       | Gen.          | puttahā                   |
|       | Loc.          | puttahī                   |

If the oblique forms be compared it is apparent that it needed only the blurring of the final vowels to reduce these to one form for the singular and a nasalised form for the plural. (See Beames, II. § 42.) The Apabhraṃśa Nom. Sing. in *u* is seen in the Sindhi forms with a very short *u*.<sup>1</sup>

In the Gen. Sing. an *s* form survives in Apabhraṃśa. This *s* appears in the pronominal declension of Hindi *tis-kā kis kā*.<sup>2</sup> It occurs in the "Romani" of Gypsies in Europe, *cores-kero*—

<sup>1</sup> Nom. Sing. in *o* (*Rājasthānī* and Western Hindi dialects) or *ā* (Standard Hindi and Panjabi) is derived directly or by analogy from forms in *-aka*. *K* was dropped, hence from *\*-ako* we get *\*-a-o*, *Apa*. *-a-u* which becomes either *o* or *ū*.

<sup>2</sup> These forms have fused with the old feminine *tīsēū*, etc.

‘of a thief.’ Kashmīri has an oblique form in *-s*, *tsuras nish*— ‘near a thief,’ *guras nish*— ‘near a horse,’ which is used as a dative. Marāṭhī also preserves the form in the dative.

### Conjugation.

|          |                 |          |           |
|----------|-----------------|----------|-----------|
| Sing. 1. | pucchaū         | Plur. 1. | pucchahū  |
| 2.       | pucchasi or -hi |          | pucchahu  |
| 3.       | pucchai         |          | pucchahī. |

This is very close to Old Hindi and not far from the modern forms *pucchū*, *pucche*, *puccho*, *pucchē*.

Among the more striking of the phonetic innovations of Apabhramśa may be mentioned the following :—

Loss of *v* before *u* : āhau for āhava ; sahāu for svabhāva ;

Loss of *m* before *u* and also before *a* : Jaunā for Jamunā, bhauhā for bhamuhā meaning *bhrū* ; duggau for *durgama* (also *duggamu*).

Nasalisation of final *i* and *u* : 3. sing. suṇai, bhaṇai ; 2. sing. ramahi ; nom. sing. bhaṇiū, bhamiū.

Intervocalic *m* becomes *ṽ* or *v* (written also *ṁv*) : kuṽara for *kumara* ; bhamvana=*bhramaṇa* ; savana=*śramaṇa* ; pavāṇa=*pramāṇa*.

Shortening of vowels : vaṇijja=*vāṇijya* ; karaṇa=*kāraṇa* ; niya=*nīta* ; piya=*pīta*.

Contraction : andhāra=*andhakāra* ; bhaṇḍāra=*bhāṇḍāgāra* ; uṇhāla=*uṣṇakāla* ; piyāra=*\*piyayara*=*priyatara*.

Shortening double consonants (and lengthening vowels) : saḥāsa for *sahassa*=*sahasre* ; bhaviṣa for *bhavissa*=*bhaviṣya*.

Noun stems are frequently extended by adding *-a*, *-(a)ḍa*, *-illa*. These suffixes are found in earlier Prakrit but not so frequently. Thus we have in Prakrit *-āla*, *-ālu*, *-illa*, *-ulla*. in the sense of *-mat*, *-vat* or of place ‘belonging to.’

Examples. *-āla* : M. sihāla for *śikhāvat* ; AMg. saddāla for *śabdavat* ; dhaṇāla for *dhanavat*. *-āla + ka* : AMg. mahālaya for *mahat*.

*-ālu* : niddālu=*nidrālu*. (This suffix appears in Sanskrit.)

*-illa* (common in M. JM. AMg.) M. kesarilla, kandalilla, tūlilla,

neurilla. AMg. niyaḍilla=*nikṛtimat*; māilla=*māyāvin*; bhāillaga=*bhāgin*; goilla=*gomat*; kaṇailla 'parrot' from *deśi* kaṇa; bāhirilla 'external'; M. AMg. gāmilla 'peasant'; AMg. JM. puvvilla 'previous.'

-ulla is rarer in Prakrit; dappulla=*-darpin*.

Other adjectival suffixes are -alla (for -ala) and -ira. M. AMg. mahalla=*mahat*; navalla=*nava*: bhamira 'wandering'; lambira 'hanging'; hasira 'laughing.'

Without change of meaning -ka and -ḍa (Sanskrit -ṭa.)  
desaḍaa=*deśa*; doṣaḍa=*doṣa*; raṇṇaḍaa=*araṇya*.

These two become very common in Apabhraṃśa.

In general it may be said that the Apabhraṃśa forms, whenever these can be ascertained, should be taken as the starting point for the derivation of words in the modern languages and the comparative study of their phonology.<sup>1</sup> Thus to derive Hindi *pahlā* "first" we should start from an Apabhraṃśa form *pahlāu* rather than from *prathamah* or *padhamo*.<sup>2</sup>

According to the older grammarians the three varieties of Apabhraṃśa, that is literary Apabhraṃśa, were Vṛāṇa, Nāgara and Upanāgara. Jacobi has shown<sup>3</sup> that Vṛāṇa or Vṛāṇa is the oldest of the three. Grammarians of the 17th century say it belongs to Sindh. It appears to be the same as *Abhīrī bhāṣā*, the language of the Ābhiras (modern Ahīrs). The name Vṛāṇa Jacobi derives from *vraja* 'herdsmen's station' and compares the similar name of a Hindi literary language Braj Bhākhā. The chief peculiarity of this Apabhraṃśa was the maintenance or addition of *r* after consonants and the maintenance of *r*.

Nāgara ('urban') Apabhraṃśa seems to have been a more polished and sophisticated medium, distinguished from the

<sup>1</sup> See Grierson's Phonology of the Indo-Aryan Vernaculars.

<sup>2</sup> Grierson derives from an Apabhraṃśa *padhavillau* apparently deduced from AMg. *padhamilla* with the suffix -illa so frequent in M.; cf. Fischei §449 who assumes Old Indian \**prathila*

<sup>3</sup> Introd. to Bhavisattakaha.

rougher herdsmen's dialect and from the less cultivated Upanāgara and Grāmya. This is the Apabhraṃsa which Hemacandra describes and illustrates. Two varieties of it differing somewhat from Hemacandra's Nāgara are described by Jacobi. One of these is represented by the Nemināhacariu of Haribhadra written 1159, A.D. at Anahilla-Pāṭaka, the Gurjara capital. The language may be called "Gurjara Apabhraṃsa" and seems to have been preferred by the Śvetāmbara Jains. The Bhavisattakaha of Dhanavāla, which may be older and is written in a more popular style with less Prakrit and less ornament, is in another form of Nāgara Apabhraṃsa, which Jacobi calls "Northern." It may have been preferred by the Digambara Jains. The differences in the grammar lie mainly in the vowels used in the declension of the noun.

The term Apabhraṃsa as used by the older grammarians and poets seems to have connoted literary dialects like Nāgara, which may have arisen in a particular centre, but which came to be used over a much wider area. Apabhraṃsa in this sense belonged to the West of India, the region now occupied by Gujarāṭi, Sindhi and Mārwarī, but might be imitated elsewhere. The term was also used, at any rate later, for various local speeches, or *deśa-bhāṣā*. In this sense there were various forms of Śaurasenī Apabhraṃsa actually spoken in the districts round Muttra when Śaurasenī Prakrit had become a literary language. Similarly in the Māgadhi and Māhārāṣṭrī areas there should have been Māgadhi and Māhārāṣṭrī Apabhraṃsas. Unless, however, the differences were clearly marked they would hardly be noticed and ordinarily nothing would be recorded of a dialect that had produced no literature.

A number of *vibhāṣās* are mentioned by Bharata as suitable for certain characters in plays, including Śākari (based on Māgadhi), Cāṇḍālī, Śābarī, Ābhīrī and Tākkī.<sup>1</sup>

Mārkaṇḍeya gives some details about these and mentions a list of twenty-seven including Drāviḍa. Drāviḍa here seems to

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<sup>1</sup> Grierson. J.R.A.S. 1918. p. 489ff.



mean not a Dravidian language such as Tamil, but the corrupt form of late Indo-Aryan spoken in the Tamil country.<sup>1</sup> Rāmatarkavāgīśa gives some notes on these *vibhāṣās* such as Pāñcālī, Mālavī, Madhyadeśīyā, etc. These all seem to have been local variations of the Apabhraṃśa in general use, that is of the literary Apabhraṃśa of the West rather than independent local dialects. In the development of Marāṭhī and of Bengali from the Māhārāṣṭrī and Māgadhī Prakrits no Apabhraṃśa stage has been recorded. The older *vibhāṣās* would have been local (or tribal) variants of a recognised Prakrit rather than the records of a mediaeval Linguistic Survey. Consequently though we may attempt to classify elements in them we cannot locate these varieties in a family tree of the Indo-Aryan languages.

## CHAPTER XI.

### PRAKRIT LITERATURE.

The earliest recorded Prakrit is in Aśoka's Inscriptions of the third century B.C. There were Buddhist scriptures before that. As we have seen, Aśoka quotes a few titles of his favourite passages. The form in which he quotes them indicate that those scriptures were not yet in the Pali of the Canon, as known to the Church of the Little Vehicle in Burma and Ceylon. We cannot date any Pali text as certainly older than Aśoka.

Inscriptions do not usually figure in an account of literature. If, however, Aśoka's edicts had been preserved in a manuscript copy they would obviously be taken into account as the earliest dated documents of Prakrit literature. Of the dialects used and their variations something has already been said. The style is

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<sup>1</sup> Grierson. J.R.A.S., 1913, p. 875. For Jacobi's views on the difference between Apabhraṃśa and Deśa-bhāṣā see the Introduction to his Edition of the Bhavisattakaha. (German.)

of interest for the history of prose. Free of all ornament they express the sincerity and earnestness of the Emperor. It is reasonable to suppose that they were drafted by the royal hand for there is no trace of the habitual flattery of the courtier or scribe.

The style has been compared with that of the famous Rock Inscription of Darius the Great. It is quite possible that the idea of engraving the deeds of the Great King on solid rock had come from Persia. That the Old Persian language was well enough known in the court at Pāṭaliputra to influence the phrasing of Aśoka's edicts is an interesting suggestion, that is far from being proved. In any case there is a vast difference in the outlook of the two series. Darius rejoices in the defeat of his opponents by the aid of Ahuramazda and in the establishment of his wide Empire. Aśoka almost repents of his conquest of Kalinga. His main purpose is to promote Dhamma the moral law or "law of piety," far and wide. He recounts the measures he has taken and issues orders in that behalf. Incidentally some light is thrown on the organisation of the Mauryan Empire and the nature of the public works carried out by a benevolent ruler of that period.

Some of Aśoka's measures however must be regarded as peculiar to himself. In their simplicity the Edicts possess a dignity of their own, which is missing in the flowery panegyrics of later times.

Taking Prakrit literature in the wide sense, we must assign the most important place to Pali. Its claim to this place is due not only to its antiquity, but also to the inherent worth and historical interest of the early Buddhist literature. Of all the Indian religions, Buddhism has had the profoundest effect on Asia as a whole. The Pali Tipiṭaka or "Triple Casket" contains the oldest surviving scriptures of that religion. Moreover from the Pali books we get incidentally a view of Indian life, that serves to supplement the more pedantic outlook of the orthodox priesthood and the romances of the bards.

Every student of Indian History should at least read some of the *Jātakas* or Birth Stories of the Buddha.<sup>1</sup> Representations of these stories and scenes from the life of the Buddha occur continually on the sculptured panels of Buddhist *stūpas* and *vihāras*. Indeed without a knowledge of the outlines of the Buddhist doctrine, and some comprehension of the lives of Buddhists, lay and cleric, as revealed by these old scriptures, the student cannot really grasp what was one of the dominant factors in Indian History for more than a thousand years after the Founder's death. The student of Indian Philosophy will find that acute reasoning and bold speculation were not confined to the orthodox schools of thought, but also found among the *Bauddhas*.

History is represented by the versified monkish chronicles contained in the *Mahāvamsa* dealing with the early history of Ceylon.

The term Prakrit Literature however does not ordinarily include Pali Literature. If Pali works be excluded, then the greater part of the whole of Prakrit Literature is made up of Jain Literature. This, as we have seen, is found in three distinct Prakrits.

*Ardha-Māgadhī* is the language of the oldest Jain books, which form the Canon of the *Śvetāmbara* sect. This canon comprises 45 *āgamas* including eleven *aṅgas* and twelve *upāṅgas*. These are sometimes spoken of under their Prakrit names and sometimes under the Sanskrit equivalents, e.g.,

- |             |  |
|-------------|--|
| 1st Aṅga.   | <i>Āyāraṅga-suttaṃ</i> = <i>Ācārāṅga-sūtram</i> .          |
| 2nd „       | <i>Sūya-gaḍaṅgaṃ</i> = <i>Sūtrakṛtāṅgam</i> .              |
| 7th „       | <i>Uvāsaga-dasāo</i> = <i>Upāsaka-dasāh</i> . <sup>2</sup> |
| 1st Upāṅga. | <i>Ovavāīya-suttaṃ</i> = <i>Aupapātika-sūtram</i> .        |

This great collection of writings was arranged by Devaddhi Ganin in the 5th century A.D. The date of the completion of

<sup>1</sup> See Bibliography.

<sup>2</sup> Edited and translated by Hoernle in the *Bibliotheca Indica*.

the work is given as 980 years after the entrance to *nirvāṇa* of the Founder of Jainism, i.e., A.D. 454 (or possibly A.D. 514).

The older books, called *Pūrvas*, on which this redaction was based, have completely disappeared. Thus the collection contains materials of different centuries mixed together, so that it is difficult to distinguish them. Some portions are ascribed to Bhadrabāhu (about 300 B.C.). One such work is the *Kappa-suttaṃ*<sup>1</sup> (*Kalpa-sūtram*) which contains a life of Mahāvira. This apparently is not really older than the 5th century A.D.

The style of the oldest prose books is diffuse, delighting in elaborate descriptions and endless repetitions. Their chief interest to the general student lies in their incidental references to facts and circumstances of the ordinary everyday life in India.

The oldest *Kāvya* work in Jain literature is the *Paṇḍitacariya*, which gives a version of the *Rāmāyaṇa*. It dates perhaps from the 3rd century A.D.<sup>2</sup>

In Jain *Māhārāṣṭrī* there are non-canonical books of the *Śvetāmbaras*, consisting mainly of collections of stories: stories from the lives of famous saints, and narratives of the conversion of various people to the Jain religion. The *Śvetāmbara* literature has as yet been only partially explored by modern scholars, and much material both for philology and for history awaits scientific treatment. Even less known are the works of the *Digambara* sect in Jain *Śaurasenī*. Bhandarkar has published extracts from the *Pavayāṇa-sāra* of Kundakundācārya and the *Kattigeyānupēkkhā* of Kārttikeyasvāmin, both of which are in verse.

Jain literature is neither so famous, nor so widely studied as the Pali Buddhist literature. Much of it is still in manuscript, or in uncritical editions. Much of it again is difficult without (and even with) a commentary.

<sup>1</sup> Edited by Jacobi, and translated in Sacred Books of the East Series See Bibliography.

<sup>2</sup> It contains a number of vulgarisms, which foreshadow the Apabhraṃśa stage

Apart from the Jain Canon the early literary development of Ardhamāgadhi has been deduced from its occurrence in certain inscriptions, and in fragments of plays<sup>1</sup> ascribed to Aśvaghoṣa or his contemporaries. Jain Māhārāṣṭrī is found in the Kak-kuka inscription.

For the purposes of Kāvya however the most important Prakrit was from an early date Māhārāṣṭrī.<sup>2</sup> This was the language of the Prakrit Epics and Lyrics, and formed the starting point for Prakrit Grammarians.

Most famous of the Epics is the Setubandha, a work of such excellent technique, that it has often been ascribed to Kālidāsa. The poem, which is called in Prakrit *Rāvaṇavaho* or *Dahamuhavaho*, relates the story of Rāma, but is supposed to commemorate the building of a bridge of boats in Srinagar by Pravarasena, king of Kāshmir.<sup>3</sup>

The Gaṇḍavaho celebrates the conquest of Bengal by Yaśovarman of Kanauj about the end of the seventh century A.D. Its author's name was Bappaīrāa (= *Vākpatirāja*) possibly a *nom de plume*. The same author composed another Epic *Mahamahavīa* of which only one or two verses have been preserved.

The Rāvaṇavaho and the Gaṇḍavaho have both been much influenced by Sanskrit models, and delight in long compounds.

The last eight cantos of Hemacandra's *Dvyāśraya-Mahākāvya* form a small Prakrit Epic entitled *Kumārāpālacarita* describing

<sup>1</sup> See p. 74.

<sup>2</sup> Jacobi (Selected Narratives, Introd., 1886) suggested the 4th century A.D. as about the time when M. attained this position. Early inscriptions of M. country are of the Pali type: the latest of these (showing some instances of elision of single intervocal consonants) date from 150 and 200 A.D. The Jain Canon according to tradition was written down in 454 A.D. Its language [AMg.] was influenced by M. [Pischel denies this]. Daṇḍin praises the Setubandha.

<sup>3</sup> Macdonell. Sanskrit Literature, p. 331. For Pravarasena II see Rājatarāṅgiṇī, Stein's trans.: Bk. III, V. 354. For an attempted identification of Kālidāsa with Mātṛgupta, see Stein's note on verse 129.

the deeds of Kumārapāla of Anhilvāḍa in Gujārat. The object of these cantos, as of the whole work, is to illustrate the rules of the author's compendious Sanskrit and Prakrit grammar called Siddha-Hemacandra.

The most important work for the study of Māhārāṣṭrī is the Sattasāi (*Saptaśatakam*) of Hāla. This is an anthology comprising verses by many poets. One commentary gives 112 names, another, that of Bhuvanapāla, gives 384. The various recensions differ very much in the distribution of the verses, and probably few can now be definitely assigned to their authors. The collection is evidence of the immense amount of Māhārāṣṭrī poetry that must have been composed, but not preserved. Besides Hāla who is identified with Sātavāhana (spelled variously Śālivāhana, etc.) there are a few names known from other sources. *Harīuddha*, *Nandiuddha* and *Pottisa* are mentioned in Rājasekhara's Karpūramañjarī, Act I, p. 19,2. The Vidūṣaka says, "tā ujjuaṃ jēva kiṃ na bhaṇādi: ambhānam cedā Harīuddha-Nandiuddha-Pottisa-Hāla-ppahudīṇam pi purado sukaī tti."<sup>1</sup>

The date of this anthology has not been determined. Weber put it in the 3rd century at earliest, but earlier than the 7th century. Macdonell says, the poet Hāla probably lived before 1000 A.D. Some confusion has been caused by the identification of this Hāla-Sātavāhana with the 17th king of the Andhra dynasty (68 A.D.).<sup>2</sup> Jacobi on the other hand identified him with the Sātavāhana, king of Pratiṣṭhāna, who induced the Jains to change their Church Calendar in 467 A.D.

There can be no doubt that this anthology, including lyric poets well known in the time of Rājasekhara, was not put

<sup>1</sup> In Lanman's racy translation this runs: "Then why don't you say it straight out: Our little puzsy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Pottisa and the rest." (Sukaī=Sukavi.)

<sup>2</sup> See Vincent Smith, Early History of India, 2nd edition, p. 196, whence it has been copied by school histories of India.

together in the 1st century A.D.<sup>1</sup> when we should rather expect early Prakrit of the Pali stage. The introductory verses of the *Sattasaī* rather suggest that these love lyrics of the South were not so universally on the lips of men as they had formerly been.

Another anthology of similar material is the *Jaavallaham* or *Vajjālagga* of Jayavallabha a Śvetāmbara Jain. It contains some 700 verses. Some of these are common to Hāla's collection.

**Dramatic Prakrits.** The ordinary use of three Prakrits (M. Ś. Mg.) in Sanskrit plays is familiar to every student of Sanskrit. The authorities however differ as to the precise allotment of the Prakrits among the rôles. The *Mṛcchakaṭīkam* is one of the richest in its variety of Prakrit dialects

The Hero of course, and male characters of similar standing, except the *Vidūṣaka*, speak and sing in Sanskrit. It is exceptional for a woman to speak Sanskrit, but the Nun in *Mālatīmādhavam* does so. A purely Prakrit play in which even the Hero speaks Prakrit is also exceptional. A well-known instance is the *Camphor-cluster*.

The author however thinks it well to explain why no Sanskrit has been used. In the Prologue the Stagemanager reflects, "Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prakrit?" His assistant replies in *Māhārāṣṭri*—

"parusā Sakkaabandhā Pāūa-bandho vi hoī suumāro |

"purisa-mahilāṇaṃ jettiam ihaṇtaraṃ tettiam imāṇaṃ |

"Sanskrit poems are harsh : but a Prakrit poem is very smooth : the difference between them in this respect is as great as that between man and woman."

Śauraseni is the ordinary prose language of ladies and of the

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<sup>1</sup> Vincent Smith has evidently given too much weight to his "latest leading authority, on the relations between the vernacular language and the 'classical' or 'secondary' Sanskrit," i.e., Professor O. Franke's "Pali and Sanskrit," 1902. This is a book of some ingenuity, but little historical judgment.

jester. Māhārāṣṭrī is the corresponding verse dialect. Māgadhi is used by menials, dwarfs, foreigners and the like, e.g., the two policemen and the fisherman in Śakuntalā. It is also spoken by Jain monks and small boys.<sup>1</sup> MSS. and texts often assign the dialects contrary to the rules of Poetics and the statements of commentators. They also confuse the dialects, so that Māgadhi appears almost the same as Śauraseni.

This mixture of languages in the Indian Drama has been much discussed, and various explanations suggested.

There is no exact parallel to the Indian usage. Comedy has always made fun of the speech of foreigners. Aristophanes brings in the Thracian barbarian Triballos, who speaks a jargon with a vague resemblance to Greek. The Phoenician tongue was parodied in Latin comedy, though the readings are too corrupt for much to be made of it now. Shakespeare's Welshmen and Frenchmen are familiar. Again the vulgar speech of common people, as opposed to the language of the educated, has always found its way on to the comic stage. Dialect also, in a more or less conventional form, has appeared even in serious plays from Shakespeare's time onwards. Moreover in Greek Tragedy we have the chorus singing in a dialect different to the general language of the play. The Doric chorus

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<sup>1</sup> The following note of characters supposed to speak Māgadhi as recorded by Pischel (§23) may be useful to students of the Drama.

*Myrcchakatīkam*: Śakāra, his servant Sthāvaraka, the shampooer. Kumbhīlaka, Vardhamānaka, the two Cāṇḍālas and Rohasena. *Śakuntalā*: Fisherman and two policemen; Sarvadamana, Śakuntalā's young son. *Prabodhacandrodaya*: the Cārvāka's pupil and the messenger from Orissa. *Mudrārāksasa*: servant, Jain monk, messenger, Siddhārthaka and Samiddhārthaka while they appear as Cāṇḍālas. *Lalita-vigraharāja*: the bards and the spy (who also speaks Ś.). [Otherwise Turuṣka captives and spy. The Indian spy speaks Ś.] *Veṇīsaṃhāra*: the Rāksasa and his wife. *Mallikāmārutam*: elephant-keepers. *Nāgānanda*: servants. *Oaṣṭanyacandrodaya*: servants. *Caṇḍakaustīkam*: Cāṇḍālas and Rascal. *Dhūrtasamāgama*: barber. *Hūyārṇava*: Sādhuhimsaka. *Laṭakamelaka*: Digambara Jain. *Kaṃsavadha*: the Hunchback. *Amṛtodaya*: Jain monk.



in the Attic play, like other lyric poetry, is in a *conventional* dialect, a literary poetic language based on the Doric dialects,<sup>1</sup> in fact what in India would be called a (literary) Prakrit.

The Indian usage however differs from all these partial parallels. In the first place we may find four, and regularly three, different dialects used in the same household, nay by members of the same family; secondly, one of these is a learned ('dead') language belonging to a previous stage of linguistic development; thirdly, dialects purporting to represent widely distant areas are combined in a single play, and assigned to particular characters without any obvious reason; and finally, the practice has been reduced to definite rules.

The systematisation of the Dramatic Prakrits is not surprising. Everything else about the Drama has been classified and codified, from the virtues of the various sorts of Hero to the 'faults' in the endless kinds of poetic ornament. The making of minute rules seems to have characteristic of the Brahman in all ages.

Explanations of this Sanskrit-Prakrit Drama may follow two or three different lines. One line is the *Realistic*: namely that the conversations in the plays represent the actual conditions of Indian life in say the Gupta period. Grierson writes: "In India there is nothing extraordinary in such a polyglot medley. It is paralleled by the conditions of any large house in Bengal at the present day, in which there are people from every part of India each of whom speaks his own language and is understood by the others, though none of them attempts to speak what is not his mother tongue."<sup>2</sup> Beames suggested a similar explanation.<sup>3</sup> Of course it is admitted that the dialects are conventional in form, not faithful copies of spoken vernacular,

<sup>1</sup> See Giles, *Manual of Comparative Philology*. §§ 614-6. Almost every word of these three sections dealing with Greek dialects can be applied to Indian dialects.

<sup>2</sup> *Encyclopaedia Britannica*, 11th ed., Vol. 22, p. 254.

<sup>3</sup> *Grammar*, Vol. I, p. 7.

also that the assignment of a particular dialect to a particular sort of menial may have been more or *less* true to fact. Again, granted that educated men could speak Sanskrit and that ladies generally could not, it is not to be supposed that the men could speak nothing but Sanskrit, and habitually addressed not only their wives but even their grooms in that language.

The well-educated man was able to speak Sanskrit. The hero therefore spoke Sanskrit, and by a stage convention spoke it always, just as stage kings almost always, and real kings rarely, wear a crown.

Of course this explanation implies that the form of the classic drama was fixed in the Śaurasenī country. Another line must be adopted to explain the use of Māhārāṣṭrī in verse. This is clearly a case of Literary convention. A school of lyric poetry developed in the South and became famous far beyond the borders of the Great Kingdom. Māhārāṣṭrī verses were doubtless sung throughout India as Persian verses still are. It was natural to regard this dialect as the only appropriate one for Prakrit songs.

It is more difficult to account for the use for the other dialects along this line.<sup>1</sup> The solution of the problem is obviously bound up with the history of the origin and development of the Indian drama. Of this we have little direct knowledge. Opinions have differed as to whether richness in Prakrit, as in the case of the Mṛcchakaṭikam, is a sign of early or of late date. Again some authorities believe in an original Prakrit drama to which Sanskrit was added later.

A Prakrit origin has been proposed not only for the Drama, but also for the Epic and Purāṇas,<sup>2</sup> that the Bṛhatkathā was

<sup>1</sup> Sylvain Lévi—Le Théâtre Indien (1890), p. 331, suggested that the use of Śaurasenī was connected with the development of the Krishna cult at Mathurā, the capital of the Śūr country. The use of Māgadī he would regard as a legacy from the ancient Māgadhas, the bards of Magadha.

<sup>2</sup> Pargiter. Dynasties of the Kali Age. Grierson. Enc. Brit. Prakrit, p. 253. Compare also the theories of the origin of the Paścātānta

composed in *raisacī* Prākṛit is recorded by literary tradition (*vide* p. 79 above). The evidence for Prakrit originals of the Mahābhārata and Purāṇas consists in small points of grammar and metre considered to point to *translation* from Prakrit. The question cannot be discussed here. It should be remembered however that all poetry and verse, that has had a *popular* origin, must have existed (in some form however indefinite and fluctuating) in the popular speech before it was crystallised in Sanskrit. If the poem be old enough, the original must have been current in Primary Prakrit, not in Middle Indian. Primary Prakrit would not be identical with the "Sanskrit" of Pāṇini but it would bear a strong family resemblance thereto. Progressive Sanskritising at a later period, acting unevenly on various portions of the work, would produce much the sort of phenomenon we actually find in the Epic Dialect. Such a Sanskritisation of Primary Prakrit is very different in its significance from translation out of a Middle Indian Prakrit into the Classical Sanskrit.

A special section of Prakrit Literature is formed by the **Prakrit Grammars**.

The oldest authority is the *Bhāratiyanāṭyaśāstra* which gives only a short description of Prakrit grammar in verses 6-23 of Chapter 17. Chapter 32 contains examples in Prakrit. Unfortunately the text of this work is so corrupt, that little use can be made of it.

There seems to be no good authority for ascribing to Pāṇini a grammar called *Prākṛitalakṣaṇa*. The oldest Prakrit grammar extant is the *Prākṛtaprakāśa* of Vararuci Kātyāyana, who has been identified with the author of the *Vārttikas* on Pāṇini.<sup>1</sup> The oldest commentary on the *Prākṛta-prakāśa* is the *Manoramā* of Bhāmaha. With this commentary the work has been edited

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(Hertel). Jayadeva's Gītagovinda is supposed to be based on an Apabhraṃśa original. (Pischel.)

<sup>1</sup> For the authorities see Pischel Gr. § 32.

and translated by Cowell. (See Bibliography.) In Chapter X on *Paiśaci Bhāmaha* gives two short quotations which may be from the lost *Bṛhatkathā*.<sup>1</sup>

*Caṇḍa* in his *Prākṛtalakṣaṇa* deals with M. and the Jain *Prākṛits* (AMg. JM. JŚ.) together. The arrangement of the work shows it is comparatively ancient.

The most important of the *Prakrit* grammars is that of *Hemacandra* of *Gujarat* (1088–1172 A.D.).

This forms the eighth chapter of his *Siddha-Hemacandra*, the first seven chapters of which deal with *Sanskṛit* grammar. The same author compiled a *Deśināmamālā*

Other grammars are :—The last chapter of the *Samkṣipta-sāra* of *Kramadīśvara* ; this follows *Vararuci* and is of little value. *Prākṛtavṛyākaraṇa* of *Trivikramadeva* (about 13th century) follows *Hemacandra*.

*Prākṛtasarvasvam* of *Mārkaṇḍeya Kavindra* who lived in *Orissa* in the reign of a *Mukundadeva* (perhaps 17th century).

*Prākṛtakalpataru* of *Rāmatarkavāgīśa* and many others of less importance.

Isolated verses in *Apabhraṃśa* occur in Jain works, in treatises on poetics and in late collections of stories like the *Seventy Tales of a Parrot* and the *Twenty-five Tales of the Vampire*. More remarkable is the inclusion by many MSS. of *Apabhraṃśa* verses in the 4th Act of the *Vikramōrvaśyam* to be recited by King *Purūravas*.<sup>2</sup> Another source of Late *Prakrit* or *Apabhraṃśa* verses is the *Prākṛta-Paiṅgalam*, a work on metre of the fourteenth century or later.<sup>3</sup> The language is so late that *Jacobi* questions its right to be called *Apabhraṃśa*.

<sup>1</sup> Under *Sūtra* 4. *ivasya pivaḥ* || *Kamalaṃ piva mukhaṃ*. *Sūtra* 14. *hṛdayasya hitaakam* || *Hitaakam* harasi me taluni.

<sup>2</sup> S.P. Pandit (Bombay Sanskrit Series) omits them as spurious. His reasons for doing so have been disputed, but they are now generally regarded as later additions.

<sup>3</sup> Edited by C. M. Ghosh in the *Bibliotheca Indica*, with commentaries various readings and glossary.

It is almost to be classed with the old forms of the modern vernaculars.

The most important Apabhraṃśa work now available is the *Bhavisattakaha* of *Dhaṇavāla*.<sup>1</sup> This describes the adventures of a merchant's son *Bhaviṣyadatta*, his travels abroad and the part he took in the war between *Kurujaṅgala* and *Potana*, which last *Jacobi* thinks may be *Taxila*. Then comes the history of the chief characters in former and later births.

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<sup>1</sup> Edited with introduction and vocabulary by *H. Jacobi*. Munich, 1918. (German.)

## PART II.

Saurasenī.

Extract No. 1.

Interlude preceding the 2nd Act of the Ratnāvalī. A dialogue between the heroine's two girl-friends Susaṅgadā and Niṇiā.

Susaṅgadā enters with a *mainā* in a cage.

Susaṅ: Haddhī haddhī<sup>1</sup> | Adha kaḥiṃ dāṇiṃ mama hatthe imaṃ sārīaṃ nikkhivīa<sup>2</sup> gadā me piasaḥī Sāriā bhavis-sadi? (*Looking another way*) Esā khu<sup>3</sup> Niṇiā, ido jjevva āacchadi.

[*Enter Nipunīkā*].

Nipu: Uvaladdho<sup>4</sup> khu mae bhaṭṭiṇo vuttanto: tā jāva gadua bhaṭṭiṇe nivedemi. (*Steps round*).

Susaṅ: Halā Niṇie! Kaḥiṃ dāṇiṃ vimhaākhattahīa<sup>5</sup> via idha-tṭhidam maṃ avadhīria ido adikkamasi?

Nipu: Kadham Susaṅgadā? Halā Susaṅgade! sutṭhu tae jānidam.<sup>6</sup> Edam<sup>7</sup> khu mama vimhaassa kāraṇaṃ.

<sup>1</sup> Haddhī=*hā dhik*. Adha § 14. Kaḥiṃ in form a loc. sing.=*kasmin* also used for "where?" and "whither?" dāṇiṃ § 74.

<sup>2</sup> nikkhivīa gerund of nikkhivadi (*ni+kṣip*). In the previous Act the Heroine Sāgarikā mentioned giving her *mainā* into Susaṅgadā's charge, "Sārīā mae Susaṅgadāe hatthe samappidā" (= *samarpitā*) before going with Queen Vāsavadattā to the Love God's grove, where indeed she saw not the God but the King. gadā § 125. piasaḥī §§ 9, 45, 13.

<sup>3</sup> Capeller has Esā kkhu for esā khu (= *khalu* § 74) but only e and o, should be so shortened in Ś. (Pischel, § 94). ido jjevva § 68 (2).

<sup>4</sup> uvaladdho §§ 17, 125. mae § 106. bhaṭṭiṇo § 96. tā from vedic *tāt* "so." jāva §§ 1, 29. gadua, gerund § 122. "So I will go and tell my mistress."

<sup>5</sup> vimhaa § 47. ākhitta (*ā+kṣip*) § 125. hīa §§ 9, 60. via=*iva* (from (*v*)*iva*). (t)ṭhida (*√sthā*) § 125. adikkamasi (*ati+kram*).

<sup>6</sup> sutṭhu § 38. jānidam § 125 (*√jñā*) "you are quite right."

<sup>7</sup> edam § 12.

Ajja<sup>1</sup> kila bhaṭṭā Siri-pavvadādo ādassa Siri-Khaṇḍa-Dāsaṇāmadheassa dhammiassa saāsādo āla-kusuma-saṇḍa-ṇaṇa-dohalaṃ sikkhīa, attaṇo<sup>2</sup> parigahidaṃ ṇomāliyaṃ kusuma-samiddhi-sohidaṃ<sup>3</sup> karissadi tti edaṃ vuttantaṃ devīe nivedidum pesida mhi. Tumaṃ una<sup>4</sup> kaḥim paṭṭhidā?

Susaṇ: Piasaḥim Sāariyaṃ aṇṇesidum.<sup>5</sup>

Nipu: Diṭṭhā<sup>6</sup> mae Sāariā gahida-samuggaa-citta-phalaa-vattiā kaalīharaṃ pavisaṇṭi. Tā gaccha piasaḥim. Ahaṃ pi Devīsaāsam<sup>7</sup> gamissaṃ.

[*Exeunt*].

*Translation.*

Susaṇ: Oh dear, oh dear! Now wherever has Sāariā got to after thrusting this mainā into my hand? (*Looking another way*) Why, here is Nipūiā coming this way.

[*Enter Nipūnikā*].

Nipu: Well I have received this news from the master, so I will just go and tell my mistress. (*Steps round*.)

Susaṇ: Hullo Nipūiā! why, how is this? you seem altogether perplexed, and go walking off without noticing me standing here.

Nipu: What Susaṇgadā? Hullo Susaṇgadā! You are quite right. This is the cause of my perplexity. To-day the

<sup>1</sup> ajja § 44. Siri § 68. pavvadādo "from the mountain." § 50, § 86. āda § 2. dhammiā 'righteous' here—"juggler," dharmmiassa saāsādo "from a juggler" (*śakāśūt*). āla=*akāla*.

<sup>2</sup> attaṇo § 100. gahida (*√grah*) § 125. ṇomāliā § 75.

<sup>3</sup> "bright with an abundance of flowers." tti § 74. pesidā mhi § 68(1) (*pra + iṣ*).

<sup>4</sup> una "but" (*punar* in this meaning is treated as an enclitic § 3: meaning "again" it becomes puṇo). paṭṭhidā (*pra + √sthā*).

<sup>5</sup> aṇṇesidum Inf. fr. aṇṇesadi (*anu + √iṣ*).

<sup>6</sup> diṭṭhā (*drś*) § 125. samuggaa "box" (*samudga + ka*). citta-phalaa "painting tablet," vattiā "paint brush" (*varṭikā* also means "wick," cf. H. batti). kaalīharaṃ for kaaligharaṃ.

<sup>7</sup> saāsam "to," pi § 74.

master learned from a juggler named Siri Khaṇḍa Dāsa, returned from the mountain of Śrī, about the longing to see flowers produced out of season, and I have been sent to inform the Queen, that he will make a jasmine bright with an abundance of flowers if she will embrace it. But where are you off to ?

Susañ : To hunt for our Sāriā.

Nipu : I saw Sāriā with her paint-box, tablet and brush going into the plantain-house. So go to your friend. I will go to the Queen.

Saurasenī.

Extract No. 2.

Ratnāvalī, Act II. Soliloquy of Sāgarikā and conversation with Suraṅgatā.

[Enter Sāgarikā with a painting tablet, and evidently in love].

Sā : Hiaa, paśida paśida.<sup>1</sup> Kiṃ imiṇā<sup>2</sup> āsa-mettaphalaena dullahaḥaṇa-ppatthanānubandheṇa ? Anṇaṃ ca. Jeṇa jēvva diṭṭhamētteṇa idiso<sup>3</sup> saṃtāvo vaṭṭadi puṇo vi taṃ jēvva pekkhiduṃ ahilasasi tti aho de<sup>4</sup> mūḍhadā ! Adinisaṃsa<sup>5</sup> hiaa. Jammado<sup>6</sup> pahudi saha saṃvaḍḍhidaṃ imaṃ jaṇaṃ pariccaia khana-mētta-damsaṇaparicidaṃ<sup>7</sup> jaṇaṃ anugacchanto na lajjasi ? adha vā ko tuha doso ? Anaṅga-sarapaḍaṇabhidaṇa<sup>8</sup> tae evvaṃ ajjhavasidaṃ. Bhodu ! Anaṅgaṃ dāva uvālahissaṃ.<sup>9</sup> (*Tearfully*) Bhaavaṃ Ku-

<sup>1</sup> Paśida (*pra* + *śad*).

<sup>2</sup> imiṇā = aṇeṇa. -mētta § 69. dullaha 'hard to attain', ppatthanā 'desire' (*prārthanā*). anṇaṃ § 48.

<sup>3</sup> idiso § 70. saṃtāvo 'anguish' (*tap*). vaṭṭadi § 45. ahilasasi (*abhi* + *la*).

<sup>4</sup> de § 3.

<sup>5</sup> *atī-nṛśaṃsa* 'very cruel.'

<sup>6</sup> Jammado 'from birth' pahudi § 12. vaḍḍhida past. part. (*vr̥dh*). pariccaia cf. sacca § 44. (*pari* + *tyaj*).

<sup>7</sup> damsana §§ 49, 64.

<sup>8</sup> paḍaṇa § 20 (cf. H. पडना). ajjhavasidaṃ cf. § 44. (*adhi* + *ava* + *so*) bhodu cf. § 75.

<sup>9</sup> uvālahissaṃ 'I will reproach' (*upa* + *ā* + *labh*).



sumâuha ñijjida-surâsuro<sup>1</sup> bhavia, itthi jaṇaṃ paharanto  
 ña lajjasi? savvadhā mama mandabhāṇīte imiṇā duṇṇi-  
 mittena<sup>2</sup> avassaṃ maraṇaṃ uvaṭṭhidaṃ. (*Looks at her  
 tablet*) Tā jāva ña ko vi idha āacchadi tāva ālēkkha-samap-  
 pidaṃ<sup>3</sup> taṃ ahimadaṃ jaṇaṃ pekkhia<sup>4</sup> jadhāsamiḥidaṃ  
 karissaṃ. (*Takes the tablet and resolutely fixes her atten-  
 tion, then sighs*) Jaī vi adi-saddhasena<sup>5</sup> vevadi aam adi-  
 mēttam me aggahattho, tadhā vi tassa jaṇassa aṇṇo  
 daṃsaṇôvāo<sup>6</sup> ñatthi tti jadhā tadhā āliha pekkhissaṃ.  
 [*Enter Susaṅgaṭā*].

Susan: Edaṃ khu kaaliharaṃ tā jāva pavisāmi. (*Enters and  
 looks surprised*) Kiṃ uṇa esā garuaṇurāākhitta-hiā<sup>7</sup>  
 ālihanti ña maṃ pekkhadi. Tā jāva diṭṭhivadhaṃ se<sup>8</sup>  
 pariharia nirūvaissaṃ. (*Goes softly behind her, and looks  
 over her shoulder. Delightedly*) Kadhaṃ? Bhaṭṭā ālihido!  
 sāhu Sārie sāhu! Adha vā ña kamalāraṃ<sup>9</sup> vajjia rāa-  
 haṃsī aṇṇassiṃ ahiramadi.

Sā: (*Tearfully*) Ālihido maē eso. Kiṃ uṇa ñivaḍantabāha-  
 salilā<sup>10</sup> me diṭṭhi pekkhiduṃ ña pabhavadi. (*Looking up  
 and forcing a smile*) Kadhaṃ Susaṅgaḍā? Sahi Susaṅgaḍe  
 ido uvavisa.<sup>11</sup>

<sup>1</sup> ñijjida (*nir + ji*). bhavia § 122 itthī (= *strī*) held to indicate old form  
 \*istri. paharanto pres. part. (*pra + hr*).

<sup>2</sup> duṇ-ñimittam 'omen.' uvaṭṭhidaṃ (*upa + sthā*).

<sup>3</sup> = *ālekhyā-samarpitam*.

<sup>4</sup> pekkhia § 122.

<sup>5</sup> saddhasa = *sādhvasa*.

<sup>6</sup> uvāo. 'means' § 17. ñatthi "isn't" § 83.

<sup>7</sup> garua "heavy" § 71.

<sup>8</sup> diṭṭhivadha = *dr̥ṣṭipatha* se 'her' § 109. pariharia: gerund (*pari + hr*).  
 nirūvaissaṃ 'I will investigate' § 17.

<sup>9</sup> kamalāraṃ 'mass of lotuses,' a lotus pool. vajjia gerund of vajjadi  
 (*vjj*) "excepting."

<sup>10</sup> ñivaḍanta § 17. -bāhu- (*bāṣpa*) against § 38. For "tear," appar-  
 ently bappha becomes \*bāpha—bāha (§§ 63. 13). In the meaning 'steam,'  
 etc., it remains bappha (cf. H. बाष्प, भाष्प) (Pisch. § 305).

<sup>11</sup> uvavisa (*upa + viś*).

Susañ : (*Approaching and looking at the tablet*) Sahi, ko eso tae ālihido ?

Sā : Sahi nañ paṭṭa-mahūsavo<sup>1</sup> Bhaavam Aṇaṅgo.

Susañ : (*Smiling*) Aho de piṇṇattanañ ! Kiñ uṇa sunṇaṃ via cittaṃ paḍibhādi ! tā ahañ pi ālihia Radi-saṇādhamañ kariṣṣaṃ. (*Takes the brush and paints.*)

Sā : (*Indignantly on recognising the drawing*) Kisa<sup>2</sup> tae ahañ ettha ālihida ?

Susañ : Sahi kiñ aāreṇa kuppasi<sup>3</sup> ? Jādiso tae Kāmadevo ālihido, tādisi mae Radi ālihida tā aṇṇadhā-sambhāviṇi kiñ tuha ediṇā<sup>4</sup> ālavideṇa ? Kadhehi savvaṃ vuttantaṃ.

Sā : (*In confusion aside*) Nañ<sup>5</sup> jāṇida mhi piasaṇe. (*Aloud*) Piasahi, mahadi khu me lajjā. Tā tadhā karesu<sup>6</sup> jadhā na edaṃ vuttantaṃ avaro ko'vi jāṇissadi.

Susañ : Sahi, mā lajja, mā lajja.

### Translation.

Sā : Be quiet, my heart, be quiet. What is the use of keeping on wanting a person that is unattainable ! It only results in trouble. Another thing—What folly is this, that though the mere sight of him results in such anguish, thou desirest to see him again ! Cruel, cruel heart ! art not thou ashamed to desert this person that has grown up with you from birth, and go after one known only from a moment's glance ? Nay what fault is it of thine ? Thou didst so determine when frightened by the falling of the Love-God's arrows. Be it so, then I will chide the God of Love. Revered Lord of the Flower Bow, after vanquishing Gods and Demons art not ashamed to harry womenfolk ?

<sup>1</sup> paṭṭa § 125 (*pra + vrt*).

<sup>2</sup> Kisa "why ?" ettha "here" § 70.

<sup>3</sup> kuppasi "art angry."

<sup>4</sup> ediṇā=edena. ālavida (*ā + lap*). savva § 45. (H. sab).

<sup>5</sup> nañ=nānāni.

<sup>6</sup> karesu § 116. avaro § 17. (H. aur).

Utterly ill-fated that I am, this omen inevitably means my death is imminent.

So while no one is coming, I will just gaze at this beloved one in picture limned, and gaze to my heart's content. Although perturbation makes my finger shake so violently, yet I have no other means of seeing him, so I shall see him just as I draw him.

Susañ : This must be the plantain house. So I will go in. Why her heart is so beset with deep attachment that she does not see me as she draws. I will avoid her line of vision and find out what she is up to. What? drawn the master, Bravo, Sāariā bravo! Of course a swan does not delight in ought but a lotus-pool.

Sā : I have drawn him, but my sight is drowned in falling tears and cannot see him. What Susaṅgadā? Sit down here my dear Susaṅgadā.

Susañ : Who is this you have painted?

Sā : The Revered Lord of Love, whose great Festival it is.

Susañ : Ah, how clever you are! But the picture seems rather empty. So I will paint in Rati at his side.

Sā : Why have you drawn *me* there?

Susañ : My dear, why are you angry without any reason? I have drawn a Rati to match your God of Love! So, dissembler, away with circumlocution, and tell me all about it.

Sā : So she has found me out—the dear!

My dear, I am much ashamed. So do take care that nobody else comes to know of it.

Susañ : My dear, there's nothing to be ashamed of.

Saurasenī.

Extract No. 3.

This extract is taken from the Bengal recension edited by Pischel (1877) p. 29. (Act II, beginning.) A comparison with usual or "Devanāgarī" version will show that considerable liberties must have been taken with the original text. Here the king carries a bow in his hand and wears a garland of

forest flowers, in the other version he is attended by Javanīhim 'with Yavana women' who carry the bows and wear the flowers. There the king passes a sleepless night thinking of his beloved, here it is the Vidūṣaka who cannot sleep though worrying about his return—to luxury!

The Vidūṣaka in the second act of Śakuntalā describes his troubles as companion to a sportive monarch.

Hī māṇahe,<sup>1</sup> hado mhi, edassa miaā-silassa<sup>2</sup> raṇṇo vaas-sabhāveṇa nīvvinṇo. 'Aaṃ mao,<sup>3</sup> aaṃ varāho' tti maj-jhandiṇe vi gimhe viṭṭala-pādava-cchāssu vaṇa-rāṭsum<sup>4</sup> āhiṇḍia, patta-saṃkara-kasāa-virasāim<sup>5</sup> uṇha-kaḍuāim piḷḷanti giri-naṭ-salilāim. Aṇiada-velaṃ<sup>6</sup> ca uṇhuṇhaṃ māmsaṃ bhuñḥiadi. Turaa-gaṇṇaṃ ca saddheṇa rattiri<sup>7</sup> piṇatthi pakāma-suidavvaṃ.

Mahantē jjeva paccūse<sup>8</sup> dāsīe puttehiṃ sāuṇia-luddhehiṃ kannōvaghāḍiṇā<sup>9</sup> vaṇagamana-kolāhaleṇa pabodhīāmi.<sup>10</sup> etti-kenāvi<sup>11</sup> dāva piḍā na vuttā jado gaṇḍassa uvari vipphoḍao

<sup>1</sup> Hī māṇahe, an exclamation assigned by high authority to Vidūṣakas, expressing weariness. Another reading is Hī hī bhō. This however is said to express astonishment.

<sup>2</sup> miaā 'hunting.' raṇṇo § 99. nīvvinṇo 'disgusted' (nīr+vid).

<sup>3</sup> mao "deer." majjhamdiṇe cf. § 69. gimhe 'in summer' § 47. pādava 'tree' § 17.

<sup>4</sup> vaṇa-rāṭsu 'in forest tracks.' āhiṇḍia 'wandering' hiṇḍ a Prākritic, possibly non-Āryan root, "to wander" cf. āhiṇḍaa=traveller (Mrchh.)

<sup>5</sup> patta 'leaf' § 45. saṃkara "mixture." uṇha 'hot' § 47. kaḍua 'bitter.' piḷḷanti Passive 'are drunk.'

<sup>6</sup> aṇiada 'uncertain' (√yam). bhuñḥiadi Passive 'is eaten.'

<sup>7</sup> rattiri pi, acc. of duration, 'Through the night': the other version has rattimmi vi 'even at night.' suidavvaṃ=suvidavvaṃ from suvadi 'sleeps.'

<sup>8</sup> paccūse 'at dawn' cf. § 44. sāuṇia (=sākunika) -luddha (=lubana, commoner lubdhaka) 'hunter, 'fowler.'

<sup>9</sup> 'ear-splitting.' kannā cf. Panjabi kann, H. kân. vaṇa-gamana 'forest-going' i.e. of foresters not of ascetics. The other version has -ggahana 'forest-taking' explained by commentary as a "drive." This makes better sense.

<sup>10</sup> pabodhīāmi 'am awakened' passive.

<sup>11</sup> Ṣ. ettika (M. ettia) etṭvat. vuttē 'finished' (vṛt). vipphoḍao 'a pimple on top of a boil' (vi+spṛuṭ).

saṃvutto. Jeṇa<sup>1</sup> kila amhesuṃ avahīnesuṃ tattha-bhava-dā mañṇusāriṇā assama-padaṃ pavitṭheṇa<sup>2</sup> mama adhappadāe Sauntalā nāma kā vi tāvasa-kappaā diṭṭhā. Taṃ pekkhīa sampadaṃ ṇaara-gamaṇassa kadhaṃ<sup>3</sup> pi ṇa karedi. Edaṃ jjeva cintaantassa mama pahādā<sup>4</sup> acchisuṃ raṇi. Tā kā gadi? Jāva ṇaṃ kidāṇraparikammaṃ<sup>5</sup> pia-vaassaṃ pekkhāmi. Eso bāṇasaṇa-hattho hīa-ñihida-pia-aṇo vaṇa-puppha-mālā-dhāri ido jjeva ācchadi piavaasso. Bhodu aṅga-madda-vialo<sup>6</sup> bhavia ciṭṭhissaṃ, evaṃ pi nāma vissāmaṃ<sup>7</sup> laheṃ.

*Translation.*

Heigho! I am weary to death of being companion to this king with his hunting habits. After wandering along tracks in the jungle with hardly a tree to give shade, in the middle of a summer day, mind you, with cries of 'Here's a deer' or 'Here's a boar'; then the water we drink is from mountain streams warm, bitter, and with a nasty astringent flavour from being mixed with leaves. Meals at ungodly hours, and nothing to eat but meat, burning hot! Even during the night it is impossible to get proper sleep for the noise the horses and elephants make. At earliest dawn the rascally<sup>8</sup> fowlers wake me with the earsplitting din of a forest drive.<sup>9</sup> And with all this my troubles are not ended, for now there's a pimple on top of the boil. For (yesterday) after leaving us behind, His

<sup>1</sup> The other version has hio 'yesterday' § 58. amhesuṃ loc. plur. § 106. The anusvāra is optional.

<sup>2</sup> pavitṭha (*pra+viś*) adhappadā 'misfortune,' § 48. Sāuntalā, this is correct not Saundalā.

<sup>3</sup> kadhaṃ 'mention' § 13. (*kathā*).

<sup>4</sup> pahādā (*pra+bhā*). acchisuṃ loc. plur. § 39.

<sup>5</sup> kida § 125, āra (*ācāra*), parikammo "toilet."

<sup>6</sup> madda 'crushing,' 'bruising' (*mṛd*); the other version has bhaṅga-vialo (= *vikalo*) 'lame.'

<sup>7</sup> vissāmaṃ 'rest' (*vi-śram*). laheṃ opt § 117, (ii) (*labh*).

<sup>8</sup> Literally 'sons of a slave (girl),' mere abuse like the mediaeval 'whoreson' so frequent in Shakespearian comedy.

<sup>9</sup> Reading -ggahana.

Highness in pursuit of a deer entered a hermitage and to my misfortune, caught sight of some hermit girl called Saūntalā. From the moment he saw her, not a word does he say about returning to town. I was thinking of this when night dawned on my eyes. Well, what's to be done? I will go and see my good friend when he has finished his usual toilet. (*Steps round and looks up*). Here he comes with bow in hand, his beloved fixed in his heart, and a garland of forest flowers round his neck. Good, I will pretend my limbs are so knocked about I can't stand up straight. So perhaps I may get a rest. (*Stands leaning on his staff*).

Saurasenī.

Extract No. 4.

Sakuntalā before the King, who has forgotten her (Act 5).<sup>1</sup> (*Aside*) Imam avatthantaram<sup>2</sup> gade tādise aṭṭurāe kiṃ vā sumarāvidena.<sup>3</sup> Adha vā attā dāṇiṃ me sodhaṇiō.<sup>4</sup> Bhodu, vavasissam.<sup>5</sup> (*Aloud*) Ajjaṭṭa, (*Breaks off*) Adha vā sam-saido<sup>6</sup> dāṇiṃ eso samudāāro.<sup>7</sup> Porava! juttam<sup>8</sup> nāma tuha purā assamapade sabbhāv-uttāṇa-biaam<sup>9</sup> imaṃ jaṇaṃ tadhā samaa-puvvaṃ<sup>10</sup> sambhāvia sampadam Idisehiṃ akkharehiṃ paccācakkhiduṃ.<sup>11</sup>

<sup>1</sup> Pischel's Edition, p. 104. cf. Monier Williams, p. 203.

<sup>2</sup> 'Changed condition.'

<sup>3</sup> Past part. caus. of sumaredi.

<sup>4</sup> sodhaṇiō caus. gerundive (*sudh*). The other version has soanō 'to be sorrowed for.'

<sup>5</sup> vavasissam fut. (*vl + ava + so*) 'I will decide.' Comm. supplies 'to tell a secret.' Perhaps "will make an effort." Ajjaṭṭa § 2.

<sup>6</sup> "questionable" (*sam + ṣi*).

<sup>7</sup> =samudācāro "address." i.e. the word 'Ajjaṭṭa.' In the drama this is the regular form of address for a wife to her husband, but it is not limited to this relation.

<sup>8</sup> juttam nāma 'It is fitting forsooth' § 34. Other version has na juttam nāma.

<sup>9</sup> "Open-hearted through good nature."

<sup>10</sup> With (preceded by) a contract (*samaya*). sambhaviā. The other version has patāria 'having seduced' or 'misled.' akkhara 'syllable,' 'word.'

<sup>11</sup> 'To repulse' (*prati + ā + cakṣ*).

The King is shocked and indignant.<sup>1</sup>

Śakuntalā continues :—

Bhodu. Paramatthado<sup>2</sup> jāi para-pariggaha-saṅkinā tae edaṃ paṭṭam, tā ahinṇāṇeṇa<sup>3</sup> keṇa vi tuha<sup>4</sup> samdehaṃ avañ-issam.<sup>5</sup>

[The King mutters a legal phrase about the 'Primary Rule'].

Haddhi haddhi! aṅgulīa-sunnā<sup>6</sup> me aṅguli. (*Turns in distress to Gautamī*).

Gautamī: Jāda<sup>7</sup> ṇaṃ de Sakkāvadāre Sacititthe<sup>8</sup> udaam vandamāṇe pabbhatṭham aṅgulīaṃ.

[The King smiles and reflects on female cunning].

Śak: Ettha<sup>9</sup> dāva vihiṇā dāṃsidam pahuttaṇaṃ,<sup>10</sup> Avaraṇ: de kadhaissam.<sup>11</sup>

[The King is still willing to listen].

Ṇaṃ ekkadiasam vedasa-ladā-maṇḍavae ṇalīṇi-vatta-bhāṇa-gadam<sup>12</sup> udaam tuha hatthe samṇihidam āsi.<sup>13</sup>

[The King still listens].

Takkhaṇaṃ<sup>14</sup> so mama putta-kidao maa-sāvaṃ uvatthido. Tado tae aam dāva paḍhamam<sup>15</sup> pivadu tti aṇukampiṇā uva-

<sup>1</sup> Sanskrit coming between the Śaurasenī speeches has been omitted.

<sup>2</sup> = *paramatthato* 'really.' jāi Ś. has also jādi § 1. pariggaha 'wife.' paṭṭam § 125 (*yuj*).

<sup>3</sup> 'token.' The name of the play in Śaurasenī would be Ahinṇāṇa-Sauntalam.

<sup>4</sup> Pischel read tava. In 1900 he would have preferred the other reading tuha. cf. Grammar § 421.

<sup>5</sup> (*apa + nī*).

<sup>6</sup> 'devoid of its ring.'

<sup>7</sup> Jāda "my son"

<sup>8</sup> Śakrāvatare Śacitirthe. pabbhatṭham 'slipped off' (*pra + bhram*).

<sup>9</sup> ettha 'here.' § 70.

<sup>10</sup> = (*prabhu-tvam*) -ttaṇaṃ goes back to = -tvaṇam.

<sup>11</sup> kadhaissam § 134

<sup>12</sup> 'lying in a lotus-leaf cup.

<sup>13</sup> āsi § 133.

<sup>14</sup> = *tat kṣaṇam*. puttakidao 'foster-child.' The compound is inverted. maa-sāvaṃ 'fawn' (*-śābaka*).

<sup>15</sup> paḍhamam § 20. uvacchandido 'coaxed' (*upa + chand*).

cchandido. Na una de avaricidassa<sup>1</sup> hatthādo udaam avagado pādum. Pacchā tassim jjevva udae mae gahide<sup>2</sup> kado teṇa paṇao.<sup>3</sup> Etthantare vihasia bhaṇidaṃ tae. "Saccam savvo sagandhe viśasadi,<sup>4</sup> jado duve vi tumhe āraṇṇakāo" tti.

[The King is touched, but thinks that these are "false honied words," and to Gautami's protest replies with a verse on the guile of female cuckoos—much more the guile of women!]

Sakuntalā is indignant.

Aṇajja! attaṇo bhaṇumāṇeṇa kila savvaṃ eḍaṃ pekkhasi. Ko nāma aṇṇo dhamma-kaṇcua-vavaḍesiṇo<sup>5</sup> taṇa-channa-kūvōvamaṣṣa tuha aṇukārī bhavissadi.

[Duṣyanta's acts are well known—says the King. This is nonsense].

Suttṭhu. Dāṇim attacchandāṇuārīṇi saṃvutta mhi jā imassa Puru-vamsassa paccasā<sup>6</sup> muha-mahuṇo hīa-pattharassa hattha-bbhāsaṃ uvagadā.

(Hides her face in the end of her sārī and weeps).

#### Translation.

Sak: (Aside) When such love has so changed, what use is there in bringing it to mind? Yet it is for me to clear myself. Well, I will try. (Aloud) My sweet lord! (Breaks off) Nay this address may now be questioned. Scion of the Purus! It is meet forsooth for thee after union with me at that time in the hermitage, after a solemn pledge to me, that am open-hearted through good nature, now to repulse me with such words as these.

So be it. If in real truth you think I am another's wife and

<sup>1</sup> avaricida 'stranger' (a + pari + ci).

<sup>2</sup> gahida § 125.

<sup>3</sup> paṇao 'confidence' (pra + nī).

<sup>4</sup> viśasadi = viśasadi (vi + śvas) cf. § 63. dhamma § 48.

<sup>5</sup> vavaḍesi 'pretending' (vi + apa + diś). channa "hidden."

<sup>6</sup> paccasā (= pratyaya). patthara (cf. H. patthar) (pra + str). abbhāsaṃ (= abhyāśam) sometimes written (abhyāsam) 'proximity,' etc.



hence your attitude, 'then I will remove your doubts with a token—alas! there is no ring on my finger.

Gautamī: Why, your ring must have slipped off when you were worshipping the water at Śaol's tirtha in Śakrāvatāra.

Śak: In this indeed Fate shows its power! I will tell you another thing.—One day then in the Cane Bower some water lying in a lotus-leaf cup was resting in your hand—at that moment my fosterling, the fawn came up. Then you coaxed it gently that it should drink first. But it would not come to drink the water from your hand, as you were a stranger. Afterwards when I took that very water it gained confidence. Then you laughed and said—  
“Truly, everything trusts its kin, and both of you are forest-born.”

Caitiff! You look at all this in the light of your own conscience. What other could resemble you airing the garb of virtue, but all the while like a hidden well in the grass?

Very well! Now am I become a wanton, who through trust in this race of Puru sought refuge with a man of honey-lips and a heart of stone

Saurasenī.

Extract No. 5.

Karpūra-mañjarī. Act. IV.<sup>1</sup>

The Heroine “Camphor Blossom” has been shut up in a room in the Queen's section of the palace, but there is a subterranean passage from this room to the palace-garden. The Queen has had the garden end of this passage closed up.

Śāraṅgikā enters to the King and Jester with a message from the Queen.

<sup>1</sup> Harvard Oriental Series, No 4. An excellent edition of this play by Dr. Sten Konow with Vocabulary, and also a racy translation by Prof. Lanman, with some touches of Western *apabhraṃśa*! Text pp. 102-110. Trans. pp. 281-285.

**Sāraṅgikā :** (*Looking before her*) Eso mahārāo maragada-puñjādo<sup>1</sup> Kaaligharam anuppavittho. Tā gadua devīe vinṇāvidaṃ<sup>2</sup> nivedemi. (*Approaches*) Jaadu jaadu bhattā. Devī vinṇavedi jadhā sāmśāmae<sup>3</sup> tumhe mae pariṇāidavva<sup>4</sup> tti.

**Jester :** Bhodi kiṃ edaṃ akaṇḍa-kumbhaṇḍa-paḍaṇaṃ ?<sup>5</sup>

**King :** Sāraṅgie savvaṃ vitthareṇa kadhesu.

**Sāra :** Edaṃ vinṇaviadi.<sup>6</sup> Anantarādikkanta-caduḍḍasī-divase<sup>7</sup> Devīe pōmma-rāa-maī Gorī Bheravāṇandena kadua paḍiṭṭhāvida.<sup>8</sup> Aaṃ ca dikkhā-vihi-ppavitthāe<sup>9</sup> Devīe vinṇatto<sup>10</sup> jōisaro guru-dakkhinā-nimittam. Bhaṇidaṃ ca teṇa "Jaī avassam dakkhinā dādavvā, tā esā dīadu."<sup>11</sup> Tado Devīe vinṇattam. "Jaṃ ādisadi Bhaavam" ti. Puṇo vi ullavidaṃ<sup>12</sup> teṇa. "Atthi ettha Lāḍadese Caṇḍaseno nāma rāā. Tassa duhidā Ghana-sāra-mañjari tti. Sā devva-nṇaehiṃ<sup>13</sup> nidiṭṭhā jadhā esā Cakkavatti-ghariṇi bhavissadi tti. Tado sā mahārāeṇa pariṇedavvā,<sup>14</sup>

<sup>1</sup> maragada § 12. "emerald-heap" apparently the name of a seat or an arbour, whence the king watched 'Camphor-cluster' on the swing. anuppavittho (*anu + pra + viś*).

<sup>2</sup> Past part, caus. (*vi + jñā*).

<sup>3</sup> sāmśāmae "in the evening."

<sup>4</sup> Gerundive of causal (*pari + nī*). lit. "you are to be made to marry by me."

<sup>5</sup> akaṇḍa 'unexpected' kumbhaṇḍa 'white gourd.' § 62. Lanman renders "shower of water-melons from a clear sky."

<sup>6</sup> Causal Passive.

<sup>7</sup> 'On the fourteenth day just past'. pōmma § 36 'made of rubies.'

<sup>8</sup> Caus. p. part. (*prā + sthā*).

<sup>9</sup> dikkhā 'consecration' vihi 'observances' -ppavitthā (*pra + viś*) begun.

<sup>10</sup> vinṇatto 'consulted' (= *viññapto*), jōisaro 'sorcerer'—lord of *yoga*. dakkhinā 'present,' 'fee.'

<sup>11</sup> dīadu Pass. Imperative 'let it be given.'

<sup>12</sup> (*ut + lap*).

<sup>13</sup> devvaṇṇa 'soothsayer' (*daira-jña + ka*). nidiṭṭhā (*nī + diś*). ghariṇi 'wife,' of a Cakkavatti 'Emperor.'

<sup>14</sup> 'Must be married.'

jeṇa gurussa<sup>1</sup> vi dakkhiṇā diṇṇā bhodi; bhaṭṭā vi Cakka vaṭṭi kido bhodi. Tado devīe vihasia bhaṇidaṃ “Jaṃ ādisadi Bhaavam” ti. Ahaṃ ca viṇṇaveduṃ pesidā. Guru-dakkhiṇā vi diṇṇā.

Jester: (*Laughing*) Edaṃ taṃ sise sappo, desantare vejjo?<sup>2</sup>  
Idha ajja vivāho, Lāḍadese Ghaṇasāramañjari!

King: Kiṃ de Bheravāṇandassa pahāvo parōkkho?<sup>3</sup>

Sāra: Devīe kāridaṃ pamad-ujjāṇ<sup>4</sup> majjha-tṭhida-vaḍa-tarumūle Cāmuṇḍādaṇaṃ.<sup>5</sup> Bheravāṇando vi Devīe samaṃ tahiṃ āgamissadi. Tag-gade<sup>6</sup> a tak-khaṇa-vihide kodua-ghare vivāho bhavissadi—(*Steps about and exit*).

King: Vaassa! savvaṃ edaṃ Bheravāṇandassa viambhidam<sup>7</sup> ti takkemi.

Jester: Evaṃ peḍaṃ.<sup>8</sup> Na hu maa-lañchaṇaṃ<sup>9</sup> antareṇa aṇṇo mianka-maṇi-puttaliṃ<sup>10</sup> pajjharāvedī sehāliā-kusum-ukkaraṃ vā karedi.

[*Enters the magician Bhairavānanda*].

Bhaira: Iaṃ sā vaḍa-tarumūle nibbhiṇṇassa<sup>11</sup> suraṅgā-duvā-rassa pidhāṇaṃ Cāmuṇḍā. (*Stretches out his hand to her in worship and recites a verse in Māhārāṣṭrī*)—“Victorious is Kālī,” etc. (*Enters and sits down*) Ajja vi ṇa nigga-cchadi suraṅgā-duvāreṇa Kappūra-mañjari.

<sup>1</sup> gurussa § 90. diṇṇa § 125. viṇṇaveduṃ “to inform.”

<sup>2</sup> Proverb. “Snake on the head, and doctor abroad,” vejjo=*vaidyo* § 61.

<sup>3</sup> pahāvo, “power” (*pra+bhū*), parokkha *paro'kṣa*.

<sup>4</sup> ‘Pleasure-garden’ (*pra+māḍ*), majjha § 44, -tṭhida §§ 38, 125.

<sup>5</sup> ādaṇaṃ ‘sanctuary’ (*āyatanam*), tahiṃ § 27.

<sup>6</sup> tag-gade=Skt. *taḍ-gate*, kodua=*kautuka*.

<sup>7</sup> viambhidam ‘exploit, machination’ (*vi+jṛmbh*). takkemi § 45.

<sup>8</sup> ṇu+idaṃ.

<sup>9</sup> ‘moon’ (*mṛga-lāñchana*).

<sup>10</sup> miankamani ‘moon-gem,’ puttaliā ‘statue,’ pajjharāvedī ‘causes to ooze’ caus. (*pra+kṣar*) § 40. sehāliā (= *śephālīkā*), ukkara ‘multitude.’

<sup>11</sup> nibbhiṇṇa (*nir+bhīḍ*), duvāra ‘door’ § 57.

[Enters Karpūra-mañjarī making an opening in the mouth of the passage].

Karpū : Bhaavam paṇamāmi <sup>1</sup>!

Bhaira : Uidaṃ <sup>2</sup> varam lahasu. Idha jjevva uvavisa.

[Karpūra-mañjarī sits down].

Bhaira : (Aside) Ajjā vi na edi Devī.

[Enter the Queen].

Queen : [Stepping about and looking in front of her].

Iaṃ Bhaavadi Cāmuṇḍā [Bows. Then looking round].

Iaṃ Kappūra-mañjarī. Tā kiṃ ṇedaṃ? (To Bhairavā-nanda) Idaṃ viṇṇaviadi, <sup>3</sup> ṇia-bhavane vivāha-sāmaggiṃ kadua āada mhi. Tā geṇhia <sup>4</sup> āgamissam.

Bhaira : Vacche evaṃ kariadu.

[The Queen steps round as if departing].

Bhaira : (Laughing to himself) Iaṃ Kappūra-mañjarī-tṭhāṇaṃ aṇṇesidum <sup>5</sup> gadā.

(Aloud) Putti Kappūra-mañjarī suraṅgā-duvāreṇa jjeva turida-padaṃ <sup>6</sup> gadua sa-tṭhāṇe citṭha. Devīe āgamane puṇo āgantavvaṃ.

[Karpūra-mañjarī does so].

Queen : Idaṃ rakkhā-gharaṃ. <sup>7</sup> (Enters, looks around—aside).

Ae, iaṃ Kappūra-mañjarī! Sā kā vi sārīkkhā <sup>8</sup> ditṭhā.

(Aloud) Vacche Kappūra-mañjarī kiḍisaṃ <sup>9</sup> de sarīraṃ?

<sup>1</sup> (pra + nan.,

<sup>2</sup> =ucitam. lahasu § 116, note ii (labh). uvavisa (upa + viś).

<sup>3</sup> viṇṇaviadi Caus. Pass. (vi + jñā). ṇiabhavane 'in (my) own house.

<sup>4</sup> geṇhia Gerund of geṇhadi (grah), vacchā 'girl' (=vatsā).

<sup>5</sup> 'to search.'

<sup>6</sup> 'at a quick pace' § 75. gadua § 122. sa-tṭhāṇe 'in your own room' cf. § 20.

<sup>7</sup> =rakṣā-grham.

<sup>8</sup> sārīkkhā 'like' §§ 66, 40.

<sup>9</sup> kiḍisaṃ § 70.

(*In the air*) Kiṃ bhaṇāsi maha siro-veaṇā<sup>1</sup> samuppanṇa tti. (*To herself*) Tā puṇo taḥiṃ gamissam. (*Enters and looks to every side*) Halā sahio vivāhōvaaraṇāiṃ<sup>2</sup> lahuṃ geṇhia āacchadha. (*Steps about*).

[*Karpūra-mañjarī enters and sits down just as before*]

Queen: (*Looking before her*) Iam Kappūra-mañjarī!

Bhaira: Vacche Vibbhamalehe āṇidāiṃ<sup>3</sup> vivāhōvaaraṇāiṃ?

Queen: Adha iṃ! Kiṃ uṇa Ghaṇa-sāra-mañjarī-samuidāiṃ āharaṇāiṃ<sup>4</sup> visumaridāiṃ. Tā puṇo gamissam.

Bhaira: Evaṃ bhodu

[*Queen acts in pantomime as if making an exit*].

Bhaira: Putti Kappūra-mañjarī taṃ jeva kariadu.<sup>5</sup>

[*Exit Karpūra-mañjarī*]

Queen: (*Pretends to enter the prison-room—seeing Karpūra-mañjarī*) Ae! Sārikkhadāe viṇaḍida<sup>6</sup> mhi. (*Aside*) Jhānavimāṇeṇa nīvigghaṃ parisappinā taṃ āṇedi joisaro. (*Aloud*) Sahio jaṃ jaṃ nīvedidaṃ taṃ geṇhia āacchadha. (*Pretends to return to Cāmuṇḍā's shrine and sees Karpūra-mañjarī*) Aho sārikkhadā!

Bhaira: Devī uvavisa. Mahārāo vi āado jjeva vaṭṭadi.

Saurasenī. Extract No. 6.

Karpūra-mañjarī. Act II. (pp. 40, 41 and 245-6).

Specimen of decadent punning style—The Vidūṣaka describes his master's love-fever.

<sup>1</sup> siro-veaṇā 'headache.'

<sup>2</sup> uvaaraṇa = upakaraṇa § 17. lahuṃ 'quickly' (=laghu).

<sup>3</sup> (ā + nī).

<sup>4</sup> āharaṇa 'ornament,' visumarida 'forgotten,' cf. sumaradi § 57.

<sup>5</sup> Imperat. Pass.

<sup>6</sup> viṇaḍidā "puzzled" (ṇaḍ a Pkt. root). jhāna 'meditation, magic' § 44. nīv-vigghaṃ 'without hindrance' § 36. vaṭṭadi § 45. In such more or less redundant verbs "to be" we have the beginnings of the later system of auxiliary verbs. āado vaṭṭadi cf. ā gayā hai, diṇṇā-bhodi cf. diyā hai, kido bhodi cf. kiya hai.

Eso piavaasso haṁso via mukkamāṇaso,<sup>1</sup> karī via maak-khāmo,<sup>2</sup> muṇāladaṇḍo<sup>3</sup> via ghaṇaghammamilāṇo,<sup>4</sup> diṇadīṇṇa-divo<sup>5</sup> via vialidacchāo,<sup>6</sup> pabhāda-puṇṇimā-cando via paṇḍura-parikkhīṇo citṭhadi.

Saurasenī.

Extract No. 7.

Little Clay Cart. Act 6. [Edition Hiranand and Parab. Bombay 1902]. Vasantasenā and a maid.

Maid : Kadhaṁ aḷja vi aḷjaā<sup>7</sup> ṇa vivuḷjjhadi. Bhodu. Pavisia paḍibodhaissaṇ. (*Steps around.*)

[*Enter Vasantasenā wrapped up and sleepy.*]

Maid : Utthedu<sup>8</sup> utthedu Aḷjaā ! Pabhādaṁ saṁvuttaṁ.

Vasa : (*Waking*) Kadhaṁ ratti<sup>9</sup> jjeva pabhādaṁ saṁvuttaṁ ?

Maid : Amhāṇaṁ eso pabhādo. Aḷjaāe uṇa ratti jjeva.

Vasa : Hañje,<sup>10</sup> kaḥiṁ uṇa tumhāṇaṁ jūdiaro ?

Maid : Aḷjae, Vaḍḍhamāṇaṁ samādisia pupphakarandaṁ<sup>11</sup> jiṇṇuḷjāṇaṁ gado aḷja Cārudatto.

Vasa : Kiṁ samādisia ?

Maid : Joehi<sup>12</sup> rattle pavahaṇaṁ, Vasantasenā gacchadu tti.

<sup>1</sup> (a) 'out of spirits,' (b) 'having left (Lake) Mānasa.'

<sup>2</sup> (a) 'thin with love-fever' (*kṣāma*), (b) 'thin as an elephant with rut.'

<sup>3</sup> muṇāla § 60.

<sup>4</sup> (a) 'languishing from violent ardour,' (b) 'wilted in the intense heat milāṇa § 57.

<sup>5</sup> 'a lamp given in day-time.' Note the alliteration "like a lamp that is lit in daylight."

<sup>6</sup> vialida 'vanished' (*vi + gal*). chāṇa (a) colour, (b) light.

<sup>7</sup> Aḷjaā 'my Lady.' vivuḷjjhadi 'awakes' (*vi + budh*).

<sup>8</sup> utthedu 'let her get up' (*ut + sthā*). pabhādaṁ 'morning.'

<sup>9</sup> 'What, it's night, how is it morning?' saṁvuttaṁ is neuter. In the next sentence pabhādo is masculine.

<sup>10</sup> Hañje regular form of address by a lady to her maid. Jūdiaro 'gambler' (*dyūṭakaro*).

<sup>11</sup> puppha § 38. karaṇḍa 'basket,' jiṇṇa 'old' (*jī*), ujjaṇa 'garden.'

<sup>12</sup> joehi 'harness' imperat. caus. (*yuj*). rattle as in the edition quoted is impossible. Bombay edn. rādie

Vasa : Hañje, kaḥim mae gantavvaṃ ?

Maid : Ajjae, jaḥim Cārudatto.

Vasa : (*Embracing the maid*) Suṭṭhu ṇa ṇijjhāido<sup>1</sup> rattie. Tā  
ajja paccakkhaṃ<sup>2</sup> pekkhissam. Hañje, kim pavittḥā  
aḥam iha abbhantara-cadus-sālaam ?

Maid : Na kevalam abbhantara-cadus-sālaam. Savvajāṇassa  
vi hīam pavittḥā.

Vasa : Avi saṃtappadi<sup>3</sup> Cārudattassa pariāṇo.

Maid : Saṃtappissadi.

Vasa : Kadā ?

Maid : Jado ajjā gamissadi.

Vasa : Tado mae paḍhamam saṃtappidavvaṃ. (*Persuasively*)  
Hañje, geṇha edam raṇāvalim.<sup>4</sup> Mama bahiṇiāe<sup>5</sup> ajjā-  
Dhūdāe gadua samappehi ! Bhaṇidavvaṃ ca 'Aḥam Siri-  
Cārudattassa guṇaṇijjīdā dāsi, tadā tumhāṇam pi. Tā  
esā tuha jjeva kaṇṭhāharaṇam hodu raṇāvali.'

Maid : Ajjae, kuppissadi<sup>6</sup> Cārudatto ajjāe dāva.

Vasa : Gaccha. Na kuppissadi.

Maid : (*Taking the necklace*) Jaṃ āṇavedi. (*Exit and re-enter*)  
Ajjae, bhaṇādi ajjā Dhūdā—'ajjautteṇa tumhāṇam pasā-  
dikidā.<sup>7</sup> Na juttam mama edam geṇhidum. Ajjauto  
jjeva mama āharaṇa-viseso tti jāṇadu bhodi.'

[*Enter Radanikā with a child.*]

Rada : Ehi vaccha, saḍḍiāe<sup>8</sup> kilamha.

<sup>1</sup> =nidhyāto.

<sup>2</sup> *pratyakṣam*. cadus-sālaam 'having four halls.'

<sup>3</sup> 'Is in distress.'

<sup>4</sup> raṇa 'jewel' § 51. Śaur. has also radana.

<sup>5</sup> bahiṇiā 'sister.' \**baghinī*=*bhaginī*, cf. H. bahin, Pañj. bhain).  
samappehi imperat. caus. (sam + r).

<sup>6</sup> kuppissadi 'will be angry.'

<sup>7</sup> 'presented it to you,' i.e. the necklace.

<sup>8</sup> saḍḍiā 'toycart' (*śakaṭikā*): kilamha 'let us play' § 22, § 116:

Child : (Mournfully) Radanie! Kim mama edāe maṭṭiāe<sup>1</sup> saadiāe? Tam jjeva sovaṇṇa-saadiam dehi.

Rada : (Sighing despondently) Jāda, kudo ambhāṇaṃ suvaṇṇavavahāro. Tādassa puṇo vi riddhi<sup>2</sup> suvaṇṇa-saadiāe kilissasi. Tā jāva viṇodemi<sup>3</sup> ṇaṃ. Ajjaā-Vasataseṇāe samivam uvasappissam.<sup>4</sup> (Approaches) Ajjae paṇamāmi.

Vasa : Radanie, sādama de. Kassa uṇa aam dārao?<sup>5</sup> Aṇa-lamkida-sariro vi candamuho ānandedi mama hiam.

Rada : Eso kkhu ajja-Cārudattassa putto Rohaseṇo nāma.

Vasa : (Stretching out her arms) Ehi me puttaa āliṅga. (Sets him on her lap) Aṇukidam aṇeṇa piduṇo<sup>6</sup> rūvam.

Rada : Na kevalam rūvam, sīlam pi takkemi. Ediṇā ajja-Cārudatto attāṇaam viṇodedi.

Vasa : Adha kim-nimittam eso roadi.<sup>7</sup>

Rada : Ediṇā paḍivesia-gahavaī-dāraa-keriāe<sup>8</sup> suvaṇṇa-saadiāe kilidam. Teṇa a sā piḍā. Tado uṇa tam maggantassa<sup>9</sup> mae iam maṭṭiāsaadiā kadua diṇṇā. Tado bhaṇādi "Radanie, kim mama edāe maṭṭiā-saadiāe. Tam jjeva sovaṇṇasaadiam dehi" tti.

Vasa : Haddhi haddhi. Aam pi nāma para-sampattie samta-ppadi. Bhaavam Kaanta<sup>10</sup> pokkhara-vatta-paḍida jala-

<sup>1</sup> maṭṭiā 'earth' § 55 (cf. H. mittī, māṭī). Rohasena the son of Cārudatta is supposed to speak Māgadhī: but the text here gives him ordinary Śaurasenī.

<sup>2</sup> riddhi = riddhi § 60.

<sup>3</sup> Caus. imperat. (vi + nuḍ).

<sup>4</sup> (upa + syp). H. P. read—seṇāe.

<sup>5</sup> 'boy.'

<sup>6</sup> piduṇo § 97.

<sup>7</sup> roadi 'weeps,' cf. roda, rodasi further down, and rodissam.

<sup>8</sup> paḍivesiā 'neighbour,' gahavai (=grhapati), kerīā, 'belonging to' fem. of keraa, hence the Genitive in kerau (in Chand Bardai's Old Hindi).

<sup>9</sup> magganta Pres. Part. of mavaṇḍi 'demands,' Skt. mūrati (H. māg-nā).

<sup>10</sup> Kaanta 'Fate.' pokkhara § 38, § 71, 'vatta' leaf



dindu-śarisehiṃ kilasi tumam purisa-bhāadheehiṃ. (*Tearfully*) Jāda, mā roda !<sup>1</sup> sovaṇṇa-saadiāe kilissasi.

Child : Radanie, kā esā ?

Vasa : Piduno de guṇa-nijjida dāsi.

Rada : Jāda, ajjaā de jaṇaṇi bhodi.

Child : Radanie, aliam<sup>2</sup> tumam bhaṇāsi. Jaī ambhāṇam ajjaā jaṇaṇi, tā kīsa alamkidā ?

Vasa : Jāda, muddheṇa muheṇa adikaruṇam mantesi. (*Putting off her jewels—and weeping*) Esā dāṇim de jaṇaṇi saṃvuttā. Tā geṇha edam alamkāraam. Sovanna-saadiam ghaḍāvehi.<sup>3</sup>

Child : Avehi. Na geṇhissam. *suvasi*<sup>1</sup> tumam.

Vasa : (*Wiping away her tears*) Jāda, na rodissam. Gaccha kila. (*Fills the clay-cart with jewelry*) Jāda, kārehi sovaṇṇasaadiam.

[*Exit Radanikā with the child*].

There is an excellent translation of this play in the Harvard Oriental Series, Vol. 9, Dr. A. W. Ryder.

Śaurasenī

Extract No. 8.

Two of the Jester's speeches in the Little Clay Cart to illustrate the use of long compounds. (Act 4, p. 114).

*A maid says to the Jester* : Pekkhadu ajjo. amha-keraam geha-duāraṇ.

*The Jester looks and says with admiration* : Aho salila-sittamajjida-kida-haridōvalevaṇassa<sup>4</sup> viviha-suandhi-kusumōvahāra-citta-lihida-bhūmi-bhāssa<sup>5</sup> gaṇa-talāloṇa-kodūhala-dūr-

<sup>1</sup> roadi 'weeps,' cf. rodasi further down, and rodissam.

<sup>2</sup> aliam § 67.

<sup>3</sup> Caus. from *ghaṭ* fashion, make (cf. H. ghaṇā ghaṇānā).

<sup>4</sup> sitta 'sprinkled' (sic), majjida 'swept' (*mṛj*), harida 'green,' uva-levaṇa 'g' (with cowdung) (*upa+lip*).

<sup>5</sup> suandhi 'fragrant,' uvahāra 'oblation-scattering,' citta-lihida lit., picture painted.' bhāsa = *bhāṣa*.

unnāmidā-sīsassa<sup>1</sup> · dolāamāṇāvalambid-Erāvāṇa-hatthā-bbhamāida-malliā-dāma-guṇālaṃkidassa<sup>2</sup> samucchida-danti-danta-toraṇāvabhāsidadassa<sup>3</sup> mahā-raṇṇōvarāṇōvasohiṇā pavāṇa-bal-andolaṇā-lalanta-cañcal'aggahattheṇa 'ido 'ehi' tt' vāharanteṇa via maṃ sohagga-paḍāā-nivahēṇōvasohidassa<sup>4</sup> toraṇa-dharaṇa-tthambha-vediā-nikkhitta-samullasanta-harida-cūda-pallava-lalāma-phaṭṭha-maṅgala-kalasābhirāmōhaa-pāsassa<sup>5</sup> mahāsura-vakkha-tthala-dubbhejja-vajja-nirantara-paḍibaddha-kaṇāa-kavāḍassa<sup>6</sup> duggada-jaṇa-maṇorahāsa-karassa<sup>7</sup> Vasantasenā-bhavaṇa-duārassa sassiriadā<sup>8</sup>! Jaṃ saccam majjhatthassa vi jaṇassa balāditthim āāredi.<sup>9</sup>

<sup>1</sup> gaṇa = 'sky,' tala + a(v)aloṇa, unnāmidā 'raised high,' sīsa 'head, top.'

<sup>2</sup> avalambida 'hanging'-bbhamāida. Comm. give = *bhramāgata* This should be ś. -bbhamāda. Rather it is -bbhamā(v)ida 'agitated,' cf. rodāvida, 'made to weep' in this play. malliā-dāma-guṇa 'festoons of jasmine.'

<sup>3</sup> 'Shining with an elevated portal of ivory.'

<sup>4</sup> uvasohida 'made brilliant' nivahēṇa 'by a multitude' of sohagga 'auspicious' paḍāā 'flags,' vāharanteṇa, 'calling' [Pres. part. from vāharadi—(vī + ā + hr)], uvasohiṇā 'brilliant' with uvarāa 'colouring' of mahā-raṇṇa 'precious jewels' or (=mahāraṇṇa) 'safflower,' agga-hattheṇa 'with finger' cañcala 'quivering' lalanta, 'waving to and fro' with the andolaṇā 'swing,' from the bala 'force' of the pavāṇa 'wind.'

<sup>5</sup> 'Having both (uḥāa) its sides (pāsa, § 44) charming (abhirāma) with auspicious pitchers (maṅgala-kalasa) made of crystal (phaṭṭha § 19, phaḍḍha or phaḷḷha would be better vide Pischel, § 206) placed (nikkhitta) on the 'altar' or balcony' (vediā) of the columns (-tthambha) supporting (dharaṇa) the gateway (toraṇa), and brilliant (samullasanta) with head-ornaments (lalāma) of green mango shoots (harida-cūda pallava). [pāsa is impossible.]

<sup>6</sup> 'With golden door-panels (kaṇāa-kavāḍa) studded (paḍibaddha) closely (nirantara) with impervious (dubbhejja) [dur + bhīd] adamant (vajja) like the breast-expanse (vakkha-tthala) of a mighty demon (mahāsura).'

<sup>7</sup> 'Which causes (kara) trouble (āsa) to poor people (dug-gada = *durgata*).'

<sup>8</sup> sassiriadā = *sārikatā* 'beauty' loveliness, -ss- as if the svarabhakti vowel had not been used. cf. sakkunodi = *śaknoti*.

<sup>9</sup> Edition has 'balāditthim' which is impossible. bala is found in M., perhaps balādo is better Śaur. āāredi causal (ā + kr), majjhattha. 'in-different.'

*The maid says:* Edu edu. Imam paḍhamam paotṭham<sup>1</sup> pavisadu aḷḷo.

*The Jester enters and looks about:* HI hi bho! Idho vi paḍhame paotṭhe sasi-saṅkha-muṇāla-sacchāhā<sup>2</sup> viṇihida-cuṇṇa-muṭṭhi-paṇḍurā<sup>3</sup> viviha-raṇa-paḍibaddha-kaṇṇa-so-vāṇa<sup>4</sup>-sohidā pāsāda-pantio<sup>5</sup> olambida-muttā-dāmeḥim phaṭṭha-vādāṇa<sup>6</sup>-muhacandehim ṇijjhānti<sup>7</sup> via Ujjaṇim. Sottio<sup>8</sup> via suhōvavittṭho niddādi dovārio. Sadahiṇā<sup>9</sup> kalamō-daṇeṇa palohidā ṇa bhakkhanti vāsā balim sudhā-savaṇṇadāe. Ādisadu bhodi.

A sentence of such enormous length as this "Aho—Vasantasenā-bhavaṇa-duārassa sassiriadā" is difficult to translate into English. Dr. Ryder breaks it up into nine separate sentences, of which the eighth is—"Yes Vasantasenā's house-door is a beautiful thing." (H. O. S., vol. 9, p. 67.)

### Extract No. 9.

**Māhārāṣṭrī. Hāla's Sattasāi.**

Verse 2.

Amiam pāua-kavvam

paḍhium soum a je ṇa āṇanti,

Kāmassa tatta-tantim

kuṇanti, te kaha ṇa lajjanti ?

<sup>1</sup> paotṭham 'courtyard' (=prakṣṭham).

<sup>2</sup> 'Having the same hue as' (sa-cchāhā cf. M. chāhā 'shadow,' but M. Ś. chās, 'beauty.' Piechel (§ 255) derives chāhā from \*chākṣhā from \*chāyākṣhā from \*chāyākā), 'moon, conch, or lotus-stalks.'

<sup>3</sup> muṭṭhi 'handful,' cuṇṇa 'lime.' (Apa. cuṇṇau, H. cūṇā.)

<sup>4</sup> sovāṇa 'stairs,' § 17.

<sup>5</sup> 'rows of palaces,' § 35.

<sup>6</sup> 'window' "where the wind comes in" (vāsāyana). [The English word means "wind-eye"]

<sup>7</sup> ṇijjhānti 'look at' (nir + dhyai).

<sup>8</sup> sottio = *śrotriyo*, niddādi "slumbers" (H. nīa, dovārio door-keeper.)

<sup>9</sup> sadahiṇā instr. 'with sour milk' (dadhi cf. H. dahī), kalama 'autumn rice,' palohida (*pra-lubh*), bhakkhanti 'eat' (*bhaks*), vāsā 'crows,' [Edn. has cāyasā which is Sanskrit not Śaurasenī].

Amia=*amṛta*. pāūa, Saur. pāūda, § 12. kavvaṃ § 50. pa-dhūṃ, 'to read,' H. paṛh. soum "to hear." āṇanti, 'know' § 131. tatta-tantiṃ. This is the reading in the Kāvya-mālā, which represents it by *tattva-cintāṃ* in the Sanskrit version, in accordance with Gaṅgādhara Bhaṭṭa's commentary, which adds, however, *tantravārtiṃ vā*. Weber (1870) finding the reading tamttatantiṃ conjectured *tantratantrīṃ*. In his edition (1881) he read on the authority of other MSS. tattatantiṃ (= *-tantiṃ*). We may translate it either—'practise the mysteries of love,' or 'take thought on the principles of love,' i.e. on the principles laid down in the Kāmasāstra. kaha=*kaham*, 'how.'

Verse 3. Satta saāim<sup>1</sup> kaī-vacchaleṇa koḍḍa majjhaārammi |  
Hāleṇa virāiim sālaṅkāraṇa gāhāṇaṃ ||

"The Seven Centuries of embellished verses were arranged from among a crore by Hāla devoted to the poets."

Kaī=*kavi*, vacchala, § 39. 'devoted to poets.' koḍḍa, 'of a crore,' § 95, i. majjhaāra JM. majjhaāra *deṣi* word for *madhya*.

Verse 4. ua ṇiccala-ṇipphandā<sup>2</sup>  
bhisiṇī-vattammi<sup>3</sup> rehaī, balāā<sup>4</sup> |  
ṇimmala-maragaa-bhāṇa-  
-pariṭṭhiā<sup>5</sup> saṅkhasutti vva ||

ua 'Lo!' Weber explained as a shortened form from the vedic *√ūh*, 'mark, observe.' Pischel conjectured a *\*√up* whence oppaṃ, 'seen' in Trivikrama. bhisiṇī=*bisīnī*, Ś. bisīnī. Pali and AMg. have bhisa for bisa. Aspiration of a sonant is rare, of a surd commoner, § 6. vattammi=*patre*, rehaī, 'shines' cf. Vedic *rebhati*, 'crackles,' etc., *rebhāyati*, 'shines.' bhāṇa, 'platter.' saṅkhasutti, 'mother of pearl.' This verse is

<sup>1</sup> KM. satāim, *wrong*.

<sup>2</sup> KM. ṇippandā. pph is commoner.

<sup>3</sup> pattammi.

<sup>4</sup> W. valāā following majority of MSS.

<sup>5</sup> Km. -ṭṭhidā, *wrong*. -

quoted by the Kāvyaaprakāśa and other works on poetics to illustrate *vyāṅgya*—the suggestive.

“Lo there gleams a crane quite motionless on a lotus leaf, like mother of pearl at the edge of a platter of pure emerald.”

Verse 8. attā ! taha ramaṇiḥḥam  
amham<sup>1</sup> gāmassa maṇḍaṇi-hūam !  
lua-tīla-vāḍi-saricchaṃ  
sisireṇa kaam bhisinī-saṇḍam !

attā cf. attīā in Mrcch. (p. 110). Commentators “mother-in-law.” Apparently used to any elder lady in the household, mother, elder-sister, etc. lua, ‘cut’ (= \*luta for lūna). vāḍi, garden’ (= vāḍi). cf. H. bhāṛā (vāḍa + ka-).

“Oh mother! so the mass of lotuses that was so delightful and the ornament of our village, the cold has made like a garden of cut sesamum.”

Thus the lady gives a hint to a lover. As to her precise meaning the paṇḍits differed. Some said the lotus-tank was to replace the sesamum garden as a meeting place, as people would be going and coming to harvest the sesamum. The frost-bitten lotuses would be deserted. Another view was, that neither place was suitable.

Verse 13. randhaṇa-kamma-niṇṇie.  
mā jhūrasu, ratta-pāḍala-suandham !  
muha-māruam pianto  
dhūmāi sibi, ṇa pajjalai !

“Skilled in the work of destruction,” i.e. in love’s magic. jhūrasu, ‘be angry,’ √jvar or jūr, ‘get hot’ (because the fire does not burn). dhūmāi=dhūmāyate. The denominative -āya- becomes -āa-, so Mg. cilāadi=cirāyati, Ś. sīdalāadi=sīlalāyati; this -āa- often contracts to -ā- in M., etc. pajjalai ‘blazes’ (pra + jval). While the fire can drink in the breath of thy mouth, fragrant as red pāṭalas he will only smoke and not burst into flame, for then thou wouldst blow no more.

<sup>1</sup> KM. ahmap, wrong.

Verse 16. amaa-maa gaṇa-sehara  
 raṇi-muha-tilaa canda de chivasu |  
 chitto jehi piaamo  
 mamaṃ pi tehiṃ cia karehiṃ ||

Addressed to the moon. amaa-maa consisting of *amṛta*. de said to=*he*. chivasu imperat. of chivai, 'touch' ( $\sqrt{ksip}$ ), chitto p.p.p. of the same. cia (KM. reads via) a restrictive particle 'with these very hands.'

Verse 42. ārambhantassa dhuam  
 Lacchi Maraṇaṃ va hoi purisassa |  
 taṃ Maraṇaṃ aṇārambhe  
 vi hoi, Lacchi uṇa ṇa hoi ||  
 dhuam, 'certainly' (*dhruvam*). Lacchi=*Lakṣmī*.

Verse 49. thoam pi ṇa ṇisareī<sup>1</sup>  
 majjhaṇhe ua sarīra-tala-lukkā |  
 āva-bhaṇa chāhi  
 vi, tā pahia kiṃ ṇa viṣamasi ||

thoam, 'a little' (*stokam*). ṇisareī for ṇisarai (= *niḥsarati*); majjhaṇha, 'mid-day,' § 52. ua see v, 4.

-lukkā 'sticking to,' as explained in Skt. by *līna* : 'torn loose or torn out' = *\*lukna* connected with  $\sqrt{luñc}$  (Pischel, § 466). Cf. Panj. luknā 'to be hidden.' āva 'heat' (*ātapa*). chāhi 'shadow,' not derived directly from *chāyā*, but from *\*chāyākī* > *\*chāyākhi* (aspiration, § 19) > *\*chāāhi* contracts to *chāhi*. (Pischel, § 255). pahia 'traveller.' viṣamasi (*vi* + *śram*). For short vowel cf. forms from  $\sqrt{kram}$  *nikkamaī*, Ś. *adikkamasi*, etc., so from *śram* M. JM. *viṣamaī*, etc., Ś. *viṣama*, pass. *viṣamiadu*.

At *mīddāy* the shadow does not move out, even a little way from the body—or but clings to the body—from fear of the heat—so traveller stay by me.

<sup>1</sup> KM. *ṇisarai*. Weber rejected this as against the metre. Later he adopted *ṇīti imā*.

Verse 76.     ṇa vi taha viesa-vāso  
                   doggaccam maha jānei santāvaṃ |  
                   āsamsiattha-vimuho  
                   jaha paṇaiaṇo niattanto ||

viesa 'abroad' (*videśa*). doggaccam 'poverty' (*daurgatya*). vimuho 'indifferent to, without a thought of.' āsamsia 'desired' (*ā + śams*). paṇai 'beloved' (*praṇayi*), -aṇo = jāno. niattanto 'returning' (*ni + vrt*).

Verse 81.     addamsaṇeṇa pemmam  
                   avei, aīdamsaṇeṇa vi avei |  
                   pisuṇa-jāna-jampieṇa vi  
                   avei, emea vi avei ||

'Out of sight, out of mind' and 'familiarity breeds contempt.' avei=*apeli*. emea=*evameva* (Pischel, § 149).

Verse 94.     suano jaṃ desaṃ alaṃ-  
                   -karei, taṃ cia karei pavasanto |  
                   gāmāsaṇṇ'ummūlia-  
                   -mahā-vaḍa-tṭhāṇa-sāricchaṃ ||

pavasanto (*pra + vas*). vaḍa 'fig-tree' (*vaṭa*). ummūlia 'rooted up.' The *rendezvous* is cancelled.

Verse 107.     Goḷā-aḍa-tṭhiam pecchiūṇa  
 (=KM. ii. 7).     gaha-vaī-suaṃ halia-sonhā |  
                   āḍhattā uttariyaṃ  
                   dukkh'uttārāḥ paavie ||

Goḷā=Godāvarī, -aḍa 'bank' (*taṭa*). -suaṃ 'the son' of gaha-vaī (= *ghapati*). sonhā 'daughter-in-law,' for commoner sunhā contracted from \*sunuhā, cf. Paisāci sunusā=*snusā*. āḍhattā 'she began' (*ā + dhā*. caus. āḍhavaī with pass. āḍhappai p.p. āḍhatta). halia 'ploughman.' paavie 'by a path.'

She wishes to see if he will help her

Verse 115.     savvattha disā-muha-pasariehi  
 (=KM. ii. 15).     aṇṇoṇṇa-kaḍaa-laggehiṃ |  
                   challim va muaī Viṃjho  
                   mehehi visamghaḍantehiṃ ||

challim 'mantle, skin.' muai (✓*muc*). meha 'cloud.' ka-  
daa 'slope,' etc. (*kaṭaka*). *vi + sam + gha* 'dispersing.'

The end of the rains.

Verse 128. mahu-māsa-māruāhaa-  
(=KM. ii. 28). -mahuara-jhamkāra-ṇibbhare raṇṇe  
gāi virah'akkharāvaddha-  
-pahia-maṇa-mohaṇam goviḥ

In a forest full of the buzzing of bees carried by the vernal  
zephyr there sings of love in absence maddening to the  
traveller's heart, the maiden with the kine.

Verse 171. Goḷā-ṇaḷe kacche  
(=KM. ii. 71). cakkhanto rāiāi pattāim |  
upphaḍai makkado khokkhei  
a potṭham a pitṭei |

On the bank of the Goḷā river,' cf. 107 above. cakkhanto  
pres. p. cakkhai = *jaksati* 'devours,' cf. Marathi, H. ✓ *cākh*.  
rāiā. 'mustard,' *rājikā* H. rāi. makkado 'ape' (*markaṭo*). uppha-  
ḍai KM. gives *-utpatati* which should = upphaḍai. Weber suggests  
✓ *sphaṭ* related to *sphuṭ*, cf. *phuḍai* *phidai*. khokkhei 'snarls'  
*deśi* word. potṭham 'belly' ? *-proṣṭham* 'bench or stool.'  
pitṭei 'crams' *deśi*. Weber suggests a connection with  
✓ *piṇḍ*.

"On the bank of the Goḷā river, devouring the leaves of  
black mustard, there leaps the monkey, snarls and stuffs his  
belly."

Māhārāṣṭrī.

Extract No. 10.

Verses from Śakuntalā.

(a) Spring song in Prologue.

īsi-cumbiāim<sup>1</sup> bhamarehim suumāra-kesara-sihāim  
odaṃsaanti<sup>2</sup> daamāṇā pamadāo sirisakusumāim |

<sup>1</sup> īsi = *īśadīśat*.

<sup>2</sup> (*ava + tamś*).



## (b) Grief at Sakuntalā's departure.

Ullalia-dabbhakavalā <sup>1</sup>maī pariccatta-ṇaccanā <sup>2</sup> morā |  
osaria-panḍu-vattā <sup>3</sup> muanti aṃsūiṃ va <sup>4</sup> laāo ||

## (c) Act III, Śakuntalā reads the verse she has composed at her friend's bidding

Tujjha ṇa āṇe hiaaṃ, mama uṇa maṇṇo divā a  
rattim ca |  
ṇikkiva dābaī baliṃ tuha hutta-maṇorahāi aṅgāiṃ ||

ṇa āṇe 'I do not know,' cf. No. 9, verse 1. maṇṇo Monier-Williams reads kāmo. ṇikkiva 'cruel' *niṣkrya*. dābaī comm. gives *tāpayati*. Pischel (p. 154) says, not exactly *tāpayati* but Marathi dābṇē, Gujarāṭi dābavū Urdu dābnā 'to press, compress' (M.W. tabei, i.e. *taveri*=*tapayati*). baliṃ (*balīyaḥ*). hutta 'facing' Comm. '*abhimukha*.' Derivation uncertain. With numerals M. huttaṃ AMg. khutta=*krtaḥ*. M.W. reads vutta=*vrta*. -āi gen. sing. divā a=*divā ca*.

"Thy heart I know not, cruel one, but day and night does Love grievously afflict my limbs, whose desires are fixed on thee."

## (d) Act V. Hamsapadikā is overheard singing.

Ahiṇava-mahu-loluvo tumam  
taha paricumbia cūa-maṇjarim  
kamala-vasaī-metta-ṇivvuo  
mahuara vīsario 'si ṇaṃ kahaṃ ?

loluvo 'greedy,' Bengal version has loha-bhāvio. cūa 'mango.' metta § 69. ṇivvuo (*nir + vr*), M.W. reads ṇivvudo

<sup>1</sup> Ullalia, *deśi* word (cf. H. ulṭnā, ulālnā). *udgalita* is an explanation, hence the Pkt. reading *uggalia*. (Pischel's edn., p. 191.) -kavala 'mouthful.' maī *doe* 'as in Pischel's edn. Devanāgarī MSS. have mīlo. Boehtlingk conjectured miā 'deer.'

<sup>2</sup> -ccatta=*tyakta*. ṇaccanā, cf. H. nācānā. morā 'peacocks,' Pischel morī 'a peahen.'

<sup>3</sup> osaria (*ava + sy*). vatta 'leaf.' muanti (*muc*).

<sup>4</sup> Pischel, Bengali version reads aṅgāiṃ va. Devanāgarī MSS. have assūṇi via. Boehtlingk conjectured aṃsū-. 'aṣṣūṇi (for assūiṃ) via laḍāo' is Śaur not Māhā. The reading above aṃsūiṃ va laāo suits dialect, metre and meaning. aṃsu, §§ 49, 64. laā, § 12.

which is Śaur. mahuara 'bee.' visario 'forgotten.' M.W. has vimharido. He supports this by Vararuci iii. 32, by which vimhaa, etc., cf. § 47. But -ido is not M. M. has vīsarīa, visaria. Ś. visumarida (JŚ. visarida, JM. vissariya, dialectic vimharia), cf. Hindī bisarnā. The past part. is active in meaning.

(e) Act VI. (MW. p. 230, Pisch. p. 120).

Arihasi me cūaṅkura diṇṇo Kāmassa gahia-cāvassa  
saccavia-juai-lakkho paṇcabbhahio saro houṃ.

gahia=Śaur.gahida, cāva 'bow.' saccavia, past part. of saccavai=*satyāpayati* 'make true, verify, contract.' juai=*yuvati*. paṇca+*abhy-adhika*. houṃ 'to be.' M.W. differs, for arihasi houṃ he has hohi 'be,' and begins with tuṃ si mae "Thou art offered by me to"; for saccavia the easier pahia-jaṇa, cf. Megh. 8. *pathika-vanītāh*.

"Oh mango-sprout, given by me to Kāma grasping his bow, do thou become the best arrow of his five, with contracted maidens as thy mark."

Māhārāṣṭrī.

Extract No. 11.

Mṛcchakaṭikam.

(a) (Verse 19).

Vicalāi neurajualaṃ, chiḷḷanti a mehalā maṇi-kkhaia  
valaā a sundaraarā raṇaṅkura-jāla-paḍibaddhā.

neura, regular Pkt. for Skt. *nūpura*; from a form *\*nepūra* cf. *keyūra*, Pkt. *keūra*. (P. § 126). *chiḷḷanti*, pass. (*chid*). *khaia* (*khac*). *sundaraara*=Śaur. *sundaradara*. *raṇa* § 51.

(b) Act II. Karpapūraka (verse 20).

Āhaṇiūṇa sarosaṃ taṃ hatthiṃ Viñjha-sela-siharābhaṃ  
moāvio mae so dantantara-saṃṭhio parivvājao.

āhaṇiūṇa gerund (*ā+han*). Viñjha, § 35. sela=*saila* [H.P. edition reads "saila" which is not Prakrit. vide Pischel, gr. § 60]. moāvio past part. causal (*muc*). ṭhio § 38. *parivvājao* 'mendicant.'

(c) Act IV (verse 30). The Vidūṣaka mocks at Vasantasenā's mother.

sihu-surāsava-mattiā  
eāvattham gaā hi attīā,  
jai marai ettha attīā,  
hoi siāla-sahassa-pajjattiā.

sihu 'rum' (*śidhu*). surā 'wine, etc.' āsava 'intoxicating drink made from uncooked vegetables and water,' 'toddy.' eāvattham = *etad + avasthām*. attīā 'mother,' *vide* M.W. Dic. *sub* attā, apparently a non-aryan word. pajjattiā 'sufficiency (*paryāptikā*). "She would make a good meal for a thousand jackals." Texts read gadā and bhodi, these are Śaur. forms.

Māhāraṣṭrī.

Extract No. 12.

Karpūramañjarī.

(a) Act II. Verse 10.

ñisāsā hāra-laṭṭhī-sarisa-pasaraṇā candaṇ-uccoḍakārī,  
caṇḍo dehassa dāho, sumaraṇa-saraṇā hāsa-sohā muhammi,  
aṅgāṇam paṇḍu-bhāvo diha-sasi-kalā-komalo; kiṃ ca tīe  
niccam bāha-ppavāhā tuha, suhaa, kae hōnti kullāhi tullā.

ñisāsa 'sigh.' laṭṭhī 'a lāṭhī,' also 'a necklace string' ["escape like pearls from off their string" Lanman.] uccoda 'withering,' *cuḥ* meaning not certain; *cuḥ* is said to mean 'split off' or 'grow small.' Perhaps the sandal 'throws out' fragrance owing to the moist heat of the sighs. caṇḍo 'fierce.' sumaraṇa-saraṇā "has memory as its refuge." tuha kae 'for thee.' suhaa = *subhaga*. kullā 'river-canal.' tulla 'equal to.' bāha (*vide* p. 84).

(b) The Jester's rejoinder. (Verse 11.)

Param jōṇhā uṇhā, garala-sariso candaṇa-raso,  
khaa-kkhāro hāro, raṇi-pavaṇā deha-tavaṇā,  
muṇāli bāṇāli, jalai a jala-ddā taṇu-lāā  
varitṭhā jam ditṭhā kamala-vaṇā sā su-ṇaṇā.

jōṇhā 'moonlight.' uṇha § 47. garala 'poison.' khaa 'a wound.' khāra 'alkali,' *kṣāra*. -tavaṇā (*tap*). jalai 'blazes.'

jala-dda, 'running with water.' taṇu-laā 'body-creeper,' § 12. varitṭhā 'the choicest maid.'

Note the internal rhymes.

(c) Verse 25.

Ṇisagga-caṅgassa vi māṇusassa soḥā samummilāi bhūsaṇehiṇ  
maṇiṇa jaccāṇa vi hiraehiṇ vihūsaṇe laggāi kā vi lacchī.

ṇisagga 'nature' (*ni + sṛj*). caṅga "handsome," cf. Pan-  
jābi caṅgā 'good.' maṇiṇa for maṇiṇam, gen. plur. jaccāṇa,  
gen. plur. 'genuine' (*jātya*). lacchī = *lakṣmī*.

(d) Describes the swinging of the Heroine. (Verse 32.)

Raṇanta-maṇi-ṇeuram jhaṇa-jhaṇanta-hāra-cchaḍam  
kaṇakkāṇia-kiṅkiṇi-muhalā-mehalā-ḍambaram  
vilola-valaāvali-jāṇia-maṇju-siṇjā-ravam  
ṇa kassa maṇa-mohaṇam sasi-muhā hindolaṇam.

raṇ 'to tinkle.' jhaṇajhaṇ 'to jingle.' chaḍā 'mass-lustre.'  
kaṇa-kkaṇ 'to ring' (*kvan*). kiṅkiṇi 'bell.' muhala 'noisy.'  
§ 26 *mukhara*. ḍambara 'mass-noise.' siṇjā 'jingle.' sasi-  
-muhā 'moon-faced-maiden.' Lanman describes this stanza  
as "a 'tour de force' in the use of imitative words," p. 255.

(e) Even the Jester waxes eloquent, and describes the swing-  
ing in eight verses concluding: (Verse 40)

Ia eāi vilās-ujjalāim dolā-pavaṇca-cariāim  
kassa ṇa lihaī va citte ṇiṇṇo kandappa-cittaaro?

ia 'thus' related to iti. eāi = Śaur. edāim. pavaṇca 'dis-  
play,' *prapaṇca*. citta 'heart.' citta-aro 'picture-maker.'

(f) Act III, Verse 2.

Maragaa-maṇi-gutthā hāra-laṭṭhi vva tārā  
bhamara-kavaliāntā mālaī-mālia vva |  
rahasa-valia-kaṇṭham tia diṭṭhi varitṭhi  
savaṇa-paha-ṇivitṭhā māṇasam me pavitṭhā |

guttha 'strung' (*gumph*). tārā 'bright.' kavalia 'eaten,  
sucked.' anta 'end.' rahasa 'impetuously.' valia 'turned  
round.' savaṇa 'ear' (*śru*). paha = *paṭha*.

(g) Verse 31. The Heroine's composition.

Maṇḍale sasaharassa gorīe danta-pañjara-vilāsa-corae  
bhāi lañchaṇa-mao phurantao keli-koila-tulaṃ dharantao.  
sasa-hara 'hare-bearer=moon.' danta 'ivory.' bhāi 'is  
bright' ["appears in all its beauty"]. -mao 'antelope.'  
phurantao 'manifest' (*sphur.*) -tulaṃ 'likeness.'

(h) Act IV, Conclusion. "Bharata-vākyaṃ."

Aṇudīhaṃ viphuranto maṇṣi-jaṇa-saala-guṇa-viṇāsa-aro  
rittattāṇa-dāvaggi viramaū kamalā-kaḍakkha-varisaṇa.  
maṇṣi 'clever, learned.' rittattāṇa 'emptiness—Poverty.'  
dāvaggi 'forest-fire.' Kamalā=Lakṣmī. kaḍakkha 'side-long  
glances.' varisa 'rain' § 57.

Māhārāṣṭrī. Extract No. 13.

Ratnāvalī.

(a) Act I. Madanikā sings.

Kusumāuha-piya-dūao maṭṭāia-bahu-cūao  
siḍhilia-māṇa-ggahaṇao vāi dāhiṇa-pavaṇao.  
viraha-vivaddhia-soao kaṅkha-pia-aṇa-melao  
paḍivālaṇāsamatthao tammai juva-satthao.  
iha paḍhamam mahumāso jaṇassa hiaāim kuṇai maūāim  
pacchā vijjhai kāmo laddha-ppasarehiṃ kusuma-bāṇehiṃ.  
vāi 'blows.' dāhiṇa 'south,' dakkhiṇa becomes \*dākhhiṇa  
by lengthening the vowel, hence dāhiṇa by § 13. Cf. 'Deccan'  
and H. dāhinā 'right.' kaṅkha 'longed for.' pia-aṇa 'lovers,'  
vālaṇa (*pāl*). asamatthao 'unable.' satthao 'troop.' kuṇai  
'makes.' maūa 'tender' (*mṛduka*). pacchā § 38. vijjhai (*vidhya-*  
*ti*) § 35. laddha-ppasara 'unimpeded.'

"The south wind blows, sweet messenger of Love, making  
many a mango blossom, and dissolving fits of sulky temper.  
With pang's increased by separation, longing for union with  
their lovers, a troop of ladies is faint with love, incapable of  
defence. First comes the month of sweetness and softens  
mortals' hearts, then Love wounds them with his flowery  
arrows unimpeded."

## (b) Act IV. The Magician.

Paṇamaha calaṇe indassa indaālammi laddhaṇāmassa,  
 taha aḷja-Sambarassa vi māā-supadittṭhia-jaṣassa.  
 kiṃ dharañṇe miaṅko āāse mahiharo jale jalaṇo,  
 majjhaṇhammi paoso, dāviḷjaū dehi āṇattim.

paṇamaha, imperat. (*pra + nam*). calaṇe, masc. acc. plur.  
 for Skt. neut. indaāla (*indrajāla*) 'illusion.' padittṭhia  
 (*prati + sthā*). jaṣa 'renown.' āāsa 'sky.' jalaṇo (*jval*).  
 majjhaṇha § 52. dāviḷjaū, imperat. pass. caus. (*dā*) 'let it be  
 caused to be given-demanded.' āṇattim (*ā + jñā*).

"Revere the deeds of Indra, who takes his name from  
 sorcery, so also those of worthy Śambara whose renown is well  
 established by his magic. What shall it be? moon on the  
 ground, earth in the sky, or flames in water? or dusk at noon?  
 give your commands."

(c) Kiṃ jappiṇa bahuṇā, jaṃ jaṃ hiaṇa mahasi sanda-  
 ttum,

taṃ taṃ daṃsemi ahaṃ guruṇo manta-ppahāveṇa.  
 mahasi 'desirest.'

(d) Hari-Hara-Bamha-ppamuhe deve daṃsemi devarāaṃ ca.  
 gaṇaṇmī Siddha-Vijjāhara-vahu-sattham ca ṇaccantaṃ.

Bamha, cf. § 52. deve. acc. plur.

[There is very little Māhārāṣṭrī in this play. Note its  
 simplicity, and the great contrast with the decadent Camphor  
 Cluster which uses the same motif of the magician producing  
 a vision of the Heroine, by bringing on the lady herself.]

Māhārāṣṭrī.

Extract No. 14.

Setubandha or Rāvaṇavaho.

Bk. I. Verse 57. How the monkeys crossed the mountain  
 streams.

Bolanti a pecchantā paḍimā-saṃkanta-dhavaḷa  
 ghaṇa-saṃghāe |

phuḍa-phadḍiḥa-silā-saṃkula-khaliōvari-patthie via  
 nai-ppavahe ||

✓bol 'pass, cross,' cf. boleī 'passes (the time).' M. pecchāī = Ś. pekkhadi § 40. pecchantā, nom. plur. pres. part. paḍimā-saṃkanta- 'reflected.' saṃghāe, acc. plur. § 86. khalia = Ś. khalida. patthia = Ś. patthida (*pra-sthā*). -ppavahe = *pravāhān*.

"And they cross the streams of rivers that they see reflecting masses of white clouds, as if trickling through and running over a welter of clear crystal rocks."

Bk. VII. Verse 56. The waves splash on high as the monkeys drop in the mountains.

Utthaṅghia-duma-ṇivahā giri-ghā'-uvvatta-mucchia-  
mahā-macchā,  
velā-sela-kkhalīā uddhaṃ bhijjanti uahi-ḷala-kallolā.

utthaṅghia. Comm. = *uttambhita* (*ut + stambh*). This is regularly in M. *uttambhia*, Ś. *uttambhida*. *uvvatta* (*ud + vrt*). *mucchia* 'stunned,' *maccha* § 56. -*kkhalia* (*skhal*). *bhijjanti* pass. of *bhid*. *uahi* 'ocean.'

"Supporting a multitude of trees, with mighty fish turned over stunned by the impact of the mountains, the ocean billows break on high checked by the rocks of the shore."

Bk. VIII. Verse 3. The sea subsides.

Giri-saṃkhoha-vimukkā ḷhīṇā appatta-paḍhama-gamaṇ-oāsa,  
mand-andolaṇa-maūā gaṣḡaa coia samudda-salila-uppiḍā.

saṃkhoha = *saṃkṣobha*. *vimukka* (*vi + muc*). *ḷhīṇa* § 40. *ap-  
patta* (*a + pra + āp*) *paḍhama* § 20. *oāsa* = *avakāśa*. *maūa* =  
*mṛduka*. *coia* 'like.' *uppiḍā* 'bursts, jets.'

"The jets of sea-water when freed from the shock of the mountains do not mount so high as before, but subside, and oscillate in a slow and gentle swing."

Verse 6. Mingled spoil of land and sea.

Mottā-ghaḍanta-kusumaṇ sama-maragaa-vatta-bhaṅga-  
bhariāvattam,  
vidduma-milia-kisalaam sa-saṅkha-dhavalā-kamalaṇ pasam-  
maī salilaṇ.

mottā 'pearl.' ghaḍanta, pres. part. (*ghaṭ*) 'being joined with.' maragaa 'emerald' § 12. vatta 'leaf.' āvattam (*ā + vṛt*). vidduma 'coral.' pasammai (*pra + śam*)

"Quiet grows the water, blossoms united with pearls, the whirlpool filled with fragments of leaves and emeralds, buds mingled with coral, white lotuses with the Triton's shells."

Verse 14. Weariness of the workers—(Sugrīva speaks to Nala).

Khavio vāṇaraloo dūrattḥia-virala-pavvaam mahi-vedham,  
ṇa a disai seu-vaho, mā hu ṇamejja guruam puṇo Rāma-  
dhaṇum.

Khavio 'exhausted' (*kṣap* caus. of *kṣi*). pavvaa 'mountain.' mahi 'earth.' vedha = *veṣṭa* 'enclosure' § 38, cf. M. vedhia, Śaur. vedhida, Comm. gives the meaning as *mahī-prsthā*. disai = *dr̥śyate*. -vaho = *-patho*. ṇamejja, opt. 3rd person sing. or plur.

The Comm. is uncertain whether -dhaṇum is nom. or acc.

(a) Nom. then neuter, 'may Rāma's bow not bend,'

(b) Acc. 'let not him (i.e. Rama) bend Rāma's bow.' Comm. suggests *namayata* but ṇamejja is not 2nd person plural.

"The monkey-people are exhausted, the surface of the earth has mountains left, but few and far between, yet the mole of the Bridge is not in sight. so let not Rāma's bow bend heavily again."

Verse 20. Nala's reply.

Khavio pavvaa-ṇivaho ḍaḷiam va rasā-alam dhuo vva sa  
muddo,

ḷiaṇ va pariccattam ajja va saṃbhāvaṇā tuham ṇiv-  
vūdhā.

pariccattam (*pari + tyaj*). Comm. *vā* is affirmative. After ajja one Comm. would prefer to read *vi*.

"A multitude of mountains has been exhausted, the surface of the earth may be torn up, the sea may be agitated, and life despaired of, but now must your design be carried out."

<sup>1</sup> Comm. says samudra-tūḍanāya, 'to chastise the sea.'



The Rākṣasas show Sītā a vision of Rāma's severed head.—  
Bk. XI. Verse 61, p. 345.

Pecchai a sarahas-ôharia-maṇḍalaggâhighāa-visama-cchinṇam,  
dūra-dhaṇu-saṃghiañcia-sara-puṅkhâliddha-sāmaliāvaṅgam,  
oharia, past part. (*ava + hr*) *maṇḍalâgra* 'scimitar.' abighāa  
(*abhi + han*). saṃghiañcia = *saṃhita + āñcita* § 65. sara-puṅkha  
'shaft of arrow.' âliddha (*ā + lih*) = *âligdha*. avaṅga 'eye-  
corner' § 17. The object of pecchai comes in verse 69.  
—"Rāma-siram."

"And Sita saw (a human head) rudely lopped, hacked off  
with a scimitar's stroke, the corners of the eyes darkened by  
the shaft of the arrow set to the bow and drawn far back."

Verse 62. nīv-vūḍha-ruhira-paṇḍura-maūlanta-cchea-  
māsa-pellia-vivaram,  
bhajjanta-paḍia-paharaṇa-kaṇṭha-cchea-  
dara-lagga-dhārā-cuṇṇam,

nīv-vūḍha = (*nirvyūḍha*). maūlanta lit. 'budding' (*mukula*)  
§ 71. chea 'the cut.' pellia through \*pelia \*peria = *prerita*.  
Comm. gives the meaning as *mudritam*, 'sealed up.' bhajjanta  
part. from bhajjai 'is broken.' dara 'a little.'

"The dust of the sword-edge clung to the cleft hewn in its  
neck where the weapon fell breaking in pieces, while the pale  
bloodless flesh at the wound had shrivelled and sealed the hollow  
thereof—"

Verse 63. nīddaa-saṃdatṭhâhara-mūl-ukkhitta-dara-  
diṭṭha-dāḍhā-hīram,  
saṃkhāa-sonia-paṅka-paḍala-pūrenta-  
kasana-kaṇṭha-ccheam,

nīddaa 'ruthless.' saṃdatṭha (*saṃ + damś*). ahara = *adhara*.  
ukkhitta (*ut + kṣip*). dāḍhā 'tusk,' § 65. saṃkhāa Comm. = *sam-  
styāna* 'coagulated' from the rare root *styai*. Rather from a  
past part. *saṃ-styāta* through \**saṃskyāta*. kasana = *kṛṣṇa*.

"A tooth of adamant is slightly visible at the raised base  
of the lower lip, ruthlessly bitten through, and the dark  
neck-wound is filled with a muddy film of blood congealed."

Verse 64 *ṇisiara-kaa-ggahāṇia-ṇilāḍa-aḍa-ṇatṭha-*  
*bhiuḍi-bhumaā-bhaṅgaṃ,*  
*galia-ruhir-addha-lahuam aṇahia-ummil-*  
*latāraam Rāmasiram !*

*ṇisi-ara* = \**niścara*. *kaa-ggaha* 'hair-seizing' (*kaca*-). *āṇia* = *āṇia*. *ṇilāḍa* 'forehead' also *ṇalāḍa*, Pāli *nalāṭa* or *lalāṭa* and with metathesis *M. ṇaḍāla* or *M. Ś. ṇiḍāla*. *Apā. ṇiḍalā* (Pischei § 266). *-aḍa* = *taṭa*, *bhiuḍi* Comm. = *bhrukūṭi* really = *bhr-kūṭi*, which occurs. AMg. *bhiḡuḍi*. The forms *bhuuḍi* *huuḍi* Pischel says are incorrect. (P. § 124). *bhumaā* 'brow.' *aṇahiaa* means *ahṛdaya* cf. *aṇamilia* = *amilita*, *aṇadihara* = *adīrgha*. *ummilla* = \**unmīlṇa* = *unmīlita*.

"The frown that furrowed its brows had faded from its broad forehead, for the demons brought it with a grip of the hair—lighter by half with the blood poured forth, with its orbs open but devoid of soul—the head of Rāma."

### Sītā's Lament.

Verse 75 (p. 350).

*Āvāa-bhaa-aram cia ṇa hoi dukkhassa dāruṇam ṇivvahaṇam,*  
*ṇam mahilā-viḥattham diṭṭham sahiyam ca tuha mae avasāṇam.*

*Āvāa* = *āpāla*. *cia* (AMg. *ciya*), *ccia* after vowels, means *eva* : also *cea*. (*caiva* cf. *ṇeṇa* = *naiva*). *viḥattham* = *bībhatsam*. *sahyam* 'endured.'

'Though frightful in its onset the end of sorrow is not so terrible, if I can view a sight loathsome to women and endure thy death.'

Sītā not knowing that the vision is unreal, marvels that she should continue to exist. The commentary takes *mahilā-viḥattham* to mean 'a cause of reproach among women.'

Verse 76. *vāh-uṇham tujjha ure ṇam mocchihimi tti*  
*saṇṭham maha hiae,*  
*ghara-ṇiggamaṇa-paattam sāhasu tam*  
*kammi ṇivvavijjaū dukkham ?*

*vāha* or *bāha* "tear." *uṇham* 'hot.' Text has *uhṇam*, incorrect. *tujjha* this oblique base of *tuam* survives in H. *tujh ko*; it comes from \**tuhyam* analogous to *māhyam* ure loc. of

uro 'breast.' 'mocchihimi. Fut. of *muc*, also *mocchaṃ*.  
 thia § 12. *paattaṃ*=*pravṛttaṃ*. *sāhasu* 'tell' imperat. *śās*.  
*kammi* loc.=Śaur. *kassim*. *niv-vaviṣṣāu* (*nir*+*vap*) pass.  
 imperat. 'let it be poured out.'

"It was fixed in my heart from the moment of leaving home, that I would dissolve my sorrow with hot tears on thy breast. Now tell me, where shall my grief be out-poured?"

Verse 77. *virahammi tujjha dhariam daccāmi*  
*tumaṃ ti jiviam kaha vi mae,*  
*taṃ esa mae diṭṭho phaliā vi maṇorahā*  
*na pūrenti mahaṃ.*

*daccāmi* 'I shall see,' also *dacchimi* and *dacchaṃ*; Śaur. uses *pekkhissam*. *kaha vi*=*katham api*, *kahaṃ* is commoner. Final *anusvāra* in pronouns and adverbs tends to be optional. So *mahaṃ*=*maha*. *esa*=*eso*. *esa* is used freely, according to Hemacandra, for all genders. *sa* on the other hand is rare.

"In separation from thee my life was barely stayed by the thought of seeing thee. Now I see thee thus, my desires though bearing fruit bring no satisfaction."

Verse 78. *Puhavi hohii paḥ bahu-purisa-visesa-cañcalā Rāasiri,*  
*kaha tā mahaṃ cia imaṃ nīsāmaṇṇaṃ uatthiam*  
*vehavvaṃ.*

*Puhavi* 'Earth,' Śaur. *Puḍhavi*, oblique forms in *-ia* are common in M. *paḥ*=*patiḥ*. *hohii* "will be." 'tā=Vedic *tāt*. *nīsāmaṇṇaṃ*=*nīśāmāṇyam*. *uatthia* (*upa*+*sthā*). *vehāvvaṃ* 'widowhood.'

"Of the Earth there will be a Lord. Royal Fortune is fickle with many distinguished men, so why falls absolute widowhood on me alone?"

[Earth and Royal Fortune are regarded as the other wives of Rāma. 'Absolute,' lit. having nothing in common (with those other two.)]

Verse 79. *Kim ea tti palattaṃ visa-ummillehi loṇehi a*  
*diṭṭhaṃ,*  
*vialia-lajjāe mae phuḍaṃ Nāha tuha muhaṃ t*  
*paruṇṇaṃ*

eam ti (Śaur. edam ti) is more usual. palattam = \*pralaptam. visa meaning *viśama*; reading should apparently be visam-ummill°. vialia (vi + gal). phuda § 38. parunnam (pra + rud) past. part. by analogy with *bhid*, *bhinna*; *chid*, *chinna*, etc., Śaur. rudida.

“‘What is this?’ I cried, and looked with obliquely opened eyes, then casting modesty aside I shrieked. ‘Clearly it is thy face, my lord.’”

Verse 80. Sahio tujjha vīoo raṇi-arihi samaam sahihi va  
vuttham,  
daṭṭhum tumam ti hottam jai ettāhe vi jiviam  
vialantam.

vīoo ‘separation’ § 9. vuttham = \*vyuṣṭam ‘dawned.’ Pischel § 303, \*vastam with a > u. daṭṭhum = draṣṭum. hottam = hontam pres. part. of hoī. ettāhe (Comm. = *idānīm*) cf. ettio ‘so much’? \*ettāḍṣe \*ettāise \*ettāhe cf. Apa. taisa for tārisa and M. divaha for divasa. Hottam and vialantam are used in the sense of the conditional, cf. the Hindi usage, agar hotā.

“Separation from thee I endured with female demons as friends—it dawned with the stars as companions—were it only to see thee, then would my life melt away.”

Verse 81 Jāe paraloa-gae tumammi vavasāa-matta-suha-  
daṭṭhavve  
harisa-chāṇe vi maham daḍḍhai ādiṭṭha-Dahamuha-  
vham hīaam.

matta = *mātra* commonly mētta § 69. daṭṭhavva = draṣṭavya. -chāṇe Comm. = *sthāne*; this should be (t)thāne, or perhaps we should read harisa-cchāṇe. chāṇa = *kṣāṇa*, but this generally means ‘festival,’ ‘moment’ being *khāṇa* (Pischel, § 322).

“Now that thou hast gone to the other world, and I may see thee with joy though only through tribulation, in place of that joy my heart burns, not to have seen the slaying of the Ten-Headed demon.”

Verse 82. Vāhaṃ ṇa dhaṇṇeī muhaṃ āsābandho vi me ṇa  
rumbhaī hiaaṃ,  
navari a cintijjante ṇa viṇajjai keṇa jiviam saṃ-  
ruddhaṃ.

rumbhai means *ruṇaddhi* (*rudh* forms *rundhai*); this is from a root *\*rubh*, analogous to *libbhai*=*lihyate* from a root *\*lībḥ* (Pischel §§ 266, 507). *navari* "thereupon," some say from *na pare*, Pischel disputes this (§ 184): cf. *navaraṃ* "only." *cintijjante* pres. part. pass. *vi-ṇajjai* pass. (*vi + jñā*).

"My face bears no tear, even the bond of hope does not stay my heart, and when it is considered, it is not seen by what my life is restrained."

Verse 83. Bolīṇo maara-haro majjha kaṇa maraṇaṃ pi de-  
paḍivaṇṇaṃ,  
nivvūḍhaṃ Nāha tume aḷja vi dharai akaṇṇuaṃ  
maha hiaaṃ.

Bolīṇo 'passed.' Form appears to be pres. part., cf. *melīṇa* from *melai* (*mil*). *maara-hara* 'home of sea-monsters.' *paḍivaṇṇaṃ* (*prati + pad*) *akaṇṇua* cf. *savvaṇṇu* § 69.

"For my sake thou didst cross the ocean and incur thy death. Thou hast gone my lord, and yet my ungrateful heart survives."

Verse 84. Uggāhihi Rāma tumaṃ guṇe gaṇeūṇa purisa-maio  
tti jaṇo,  
galia-mahilā-sahāvam saṃbhariūṇa a mamaṃ ṇiatti-  
hii kahaṃ.

uggāhihi 'will sing.' *gaṇeūṇa* 'counting.' gerund. *ṇiattihii*. Fut. caus. (*ni + vt*). *bhariūṇa* 'remembering' gerund from *bharai*; *\*mbharai* *\*mharai*=*amarati* Śaur. *sumaredi*, *sumaria* *kahaṃ* 'story.'

"Folk will sing of thee, Rāma, counting thy virtues as of one made of valour, and remembering me that missed a woman's nature they will change the story."

Verse 85. Tuha bāṇukkhaa-ṇihaaṃ dacchimmi Daha-kaṇṭha-  
muha-ṇihāṃ ti kaā,  
maha bhāadhea-valiā vivarā-huttā maṇorahā pal-  
hatthā.

ukkhāa for ukkhāa 'destroyed.' ṇihāa (*ni+han*). dacchimi or dacchāmi have better authority (see v. 77 above). ṇihāa = *nighāta*. vivarā = *vi+parāṇi-huttā*, Comm. = *mukhā*, this has the same meaning, but the form is like AMg. khutta for *kr̥tvaḥ* as with numerals (Pischel § 206) cf. AMg. aṇanta-khutta 'endless times, endless-ly'; *k* becomes *kh* becomes *h*, cf. ṇihasa § 19. palhattha, Comm. = *paryasta* 'upset,' but that would be pallattha (*r* assimilates *y* and becomes *l*). palhattha = *\*prahlasta* from root *hlaś* = *hṛaś* to diminish.

"Those wishes of mine, that I might see Ten-necks with his faces smashed, destroyed and struck down by thy arrow, have gone awry reversed by destiny and come to nought."

Verse 86. Jaṃ taṇuammi vi virahe pemā-bandheṇa saṅkaī  
jaṇassa jaṇo,  
taṃ jāaṃ ṇavara imam pecchantī a tārisaṃ maj-  
jha phalaṃ.

taṇua 'short.' pemā- = *premā-*, pemma is commoner § 68. ṇavara, Comm. = *kevalam*, means "only," cf. ṇavari v. 82 above, Pischel's objection (§ 184) to the derivation from *na param* 'no more,' i.e. that the *anusvāra* appears to be secondary, is not conclusive

"What a body dreads through love of another, even in a tiny separation, such a dread result has come to pass for to me only gazing at this sight."

Bk. XV. Verse 94. Happy return to Ayodhyā.

Ghettūṇa Jaṇaa-taṇaam kaṇcaṇa-latthim va hua-vaḥhammi  
visuddhaṃ,  
patto purim Raghuvai kāuṃ Bharahassa sapphalām anu-  
rāaṃ.

Ghettūṇa 'taking' cf. ghetṭum § 136. latthi (Hindi lāṭhi) the equation with *yaṣṭi* is curious. kāuṃ = Ś. Mg. kāduṃ Śaur.

also has karidum, sapphalam, Comm.=saphalam, but this would be sapphalam (§ 5), rather=sat-phalam

"Taking Janaka's daughter, purified in the fire like a staff of gold, Raghupati arrived at the city, to give good fruits to Bharata's loving kindness."

Jain Māhārāṣṭrī.] Extract No. 15.

### Maṇḍiya.

[Jacobi's Selected Stories, No. IX.]

Vennāyade nayare<sup>1</sup> Maṇḍio nāma tunṇāo<sup>2</sup> para-davva-hara-na-pasatto āsī. so ya dutṭha-gaṇḍo mi tti jāne pagāsento jānu-desena nīccam eva addāvaleva-littena baddha-vaṇa-paṭṭo<sup>3</sup> rāya-magge tunṇāga-sippam uvajīvai. cakkamanto vi ya daṇḍa-dhariṇaṃ pāeṇaṃ kilimanto kahaṃci cakkamai.<sup>4</sup> rattim ca khattaṃ khaniūṇa davvajāyaṃ ghetṭūṇa—nagara-saṇṇihie ujjaṇ'ega-dese bhūmi-gharaṃ, tattha nikkhivai.<sup>5</sup> tat-

<sup>1</sup> Vennāyada or Bennāyada (*Bennāda*) a town in Western India. The letter *y* in this section represents the *laghuprayatnayakāra* *y* not the strong *ṛ* (*vide* p. 9). nayara, hence in many modern names = -nair, -ner.

Jacobi reads with his MSS. uvajīvati cakkamati, etc. The more regular forms uvajīvai, cakkamai, etc., have been inserted for the benefit of the student.

In AMg. JM. JŚ. single *n* can remain at the beginning of a word and double *nn* in the middle. The MSS. vary.

<sup>2</sup> tunṇāo or tunṇāgo appears to mean a 'beggar' with an implication of rascality. Exact derivation uncertain, but evidently connected with *tūrṇa* as in *tūrṇa-ga* a 'swift goer.' pagāsento pres. part. of pagāseī 'shows' (*pra + kās*). For *k > g* compare AMg. Asoga (§ 11).

<sup>3</sup> *dutṭha*=*duṣṭa*. *gaṇḍo* has a variety of meanings in Sanskrit including "cheek," "pimple," "rhinoceros"; for Prakrit Hemacandra gives *vanam* ('abundance'?) *īdāṇḍa-pāśiko* M.W. 'policeman,' Jacobi (for this passage) 'nightwatchman,' 'beggar,' (Probably slang), *laghu-mṛgo* (?) and *nāpitaḥ* 'barber,' adda 'damp' (*ārdra*). *avaleva* 'ointment' (*ava + lip*). *litta* 'smeared,' *vaṇa* 'wound' (*vraṇa*). *-paṭṭa* 'bandage' whence *paṭṭikā* modern *paṭṭī*. This context suggests that *dutṭhagaṇḍo* is *bahuvrīhi* and means 'one with a bad boil.' The trick is still familiar enough.

<sup>4</sup> *cakkamai* 'goes in circles,' 'wanders,' *pāeṇa* 'with his foot.' *Kilim-manto* pres. part. *kilimmai* 'gets weary' (*klam*).

<sup>5</sup> *khattaṃ* 'hole.' *-jāya* (*jāta*) "quantity." *-saṇṇihie* 'in the vicinity' (*saṇ + nidhū*). *egadesa* "portion," cf. § 11.

tha ya se bhagiṇi kaṇṇagā ciṭṭhai. tassa bhūmi-gharassa majjhe kūvo. jaṃ ca so coro davveṇa palobheum<sup>1</sup> sahāyaṃ davva-voḍhāraṃ āṇei, taṃ sā se bhagiṇi agaḍa-samīve puvva-natthāsane nivesium pāya-soya-lakkheṇa pāe geṇhiūṇa tammi kūvāe pakkhivai.<sup>2</sup> tao so vivaṃjai.<sup>3</sup> evaṃ kālo vaccai<sup>4</sup> ṇaya-raṃ musantassa. cora-ggāhā taṃ ṇa sakkenti geṇhium. tao ṇayare bahu-ravo jāo.<sup>5</sup> tattha ya Mūladevo rāyā puvva-bhaṇiya-vihāṇeṇa jāo.<sup>6</sup> kahio ya tassa paūrehiṃ takkara-vaīyaro, jahā: ettha ṇayare pabhūya-kālo musantassa vatṭai kassai takkarassa, ṇa ya tīrai keṇai geṇhium.<sup>7</sup> tā kareu kimpī uvāyaṃ. tāhe so annaṃ nagarārakkhiyaṃ ṭhavei, so vi ṇa sakkai coraṃ geṇhium. tāhe Mūladevo sayāṃ nīla-paḍaṃ pāuṇiūṇa rattim niggaṭo.<sup>8</sup> Mūladevo aṇajjanto egāe sabhāe nivaṇṇo acchai jāva, so Maṇḍiya-coro āgantum bhaṇai: ko ettha acchai?<sup>9</sup> Mūladeveṇa bhaṇiyaṃ: ahaṃ kappadio. teṇa bhannai: ehi, maṇūsam karemi.<sup>10</sup> Mūladevo utṭhio. egaṃmi isara-ghare khattaṃ khayaṃ.<sup>11</sup> su-vahum davva-jāyaṃ nīṇeūṇa Mūladevassa uvaṛim caḍāviyaṃ.<sup>12</sup> payattā ṇayara-

<sup>1</sup> palobheum from palobhei "entices, allures" causal (*pra+luh*); form infin. used as gerund.

<sup>2</sup> agaḍa Pkt. word "well," "spring." nattha 'placed' (*nyasta*). nivesium gerund of causal (*ni+viś*). soya 'washing' (*śauca*).

<sup>3</sup> vivaṃjai "perishes" (*vi+pad*).

<sup>4</sup> vaccai "goes, passes," generally referred to *vraj* (a case of *c* for *j*), but Pischel thinks possibly from *vrātya* so="tramps"; \**vrtyate* would be a simpler explanation. (cf. Pischel, Gr. § 202) H. bacāṇ.

<sup>5</sup> sakkenti. From *śak* either sakkei or sakkai.

<sup>6</sup> vihāṇa 'manner' (*vi+dhā*).

<sup>7</sup> vaīyaro 'story' (*vyatikara*). kassai (*kasya+api*). tīrai pass. from *√tr* 'is accomplished.'

<sup>8</sup> pāuṇiūṇa 'putting on' (*prā+vṛ*) pāuṇomi, p.p.p. pāuṇia.

<sup>9</sup> aṇajjanto 'unknown' pres. part. of ṇajjai 'is known' pass. (*jñā*). nivaṇṇo (*ni+pad*). acchai 'stays' § 60. Pischel refers to *rcchati* (Gr. § 480. He quotes the other theories). āgantum gerund.

<sup>10</sup> kappadio 'pilgrim,' *kārpatika*. bhannai pass. of bhaṇai.

<sup>11</sup> isara 'rich man.'

<sup>12</sup> caḍāvia past part. caus. from caḍai which Hemacandra represents by *ā+ruh*. (cf. H. caṭh-nā). suvahum=*subahum*.



vāhīriyam.<sup>1</sup> Mūladevo purao, coro asinā kaddhienā<sup>2</sup> piṭṭhao ei. sampattā bhūmi-gharam. coro taṃ dāvvaṃ, nihanium<sup>3</sup> āradhho. bhanīyā ya neṇa bhagiṇī: eyassa pāhunayassa<sup>4</sup> pāya-soyam dehi! tae kūva-taḍa.<sup>5</sup> sannivitthe āsane nivesio. tae pāya-soya-lakkheṇa pāo gahio, kūve chuhāmi-tti.<sup>6</sup> jāva ativa-sukumārā pāyā, tae nāyam, jah': esa koi anubhūya-puvva-rajjo vihalīy'ango.<sup>7</sup> tte anukampā jāyā. tao tae pāya-tale saṇṇio: nassa tti mā mārījīhisi tti. pacchā so palāo. tae volo kao:<sup>8</sup> nattho nattho tti. so-y-asim kaddhiūna magge olaggo.<sup>9</sup> Mūladevo rāya-pahe aī sannikittam nāūna caccara-siv'antario thio.<sup>10</sup> coro taṃ siva-liṅgam, esa puriso tti kām kaṅkamaeṇa asinā duhā-kām<sup>11</sup> paḍiniyatto gao bhūmi-gharam. tattha vasiūna pahāyāe rayanle tao niggantūna gao bāhim. antar'āvaṇe tunṇagattam karei. rāiṇā purisehim saddāvio.<sup>12</sup> teṇa cintiyam, jahā: so puriso nūnam ṇa mario, avassam ca esa rāyā bhavissai tti. tehim purisehim āpio. rāiṇā abbhutthāneṇa pūio āsane nivesāvio,<sup>13</sup> su-vahum ca

<sup>1</sup> payattā=*pravṛttāḥ*. vāhīriya=bāhīriya "outside."

<sup>2</sup> kaddhia 'drawn' from kaddhai (H. 4. 187=*kṛṣ*); *kṛṣṭa* could give \*katthā thence \*kaddha.

<sup>3</sup> nihanium 'to bury' (*ni*+*khan*).

<sup>4</sup> pāhunaya 'guest' (*prūghūrṇaka*)

<sup>5</sup> taḍa 'edge.'

<sup>6</sup> chuhai or chubhai "throws." Hemacandra=*kṣip*: rather from *kṣubh* cognate with English "shove."

<sup>7</sup> vihalīya (*vihvalita*) 'trembling.'

<sup>8</sup> saṇṇio (*saṃjñitah*) 'made a sign.' mārījī pass. of mārei "kills." palāo 'fled' past part. of palāyai 'flees.' volo=bolo 'a cry' in M. bolo='speech' cf. modern bōlnā.

<sup>9</sup> so-y-asim 'and he' (drawing his) 'sword' or *y* is merely a sandhi consonant. olaggo 'followed' means *anulagna*, but the form is *ava* or *apc* + *lagna*.

<sup>10</sup> aī-sannikittam=*ai-sam-nikṛṣṭam*. caccara 'square' (*catvara*) Pis chel. § 299. antario 'hidden.'

<sup>11</sup> kaṅkamaa 'shaped like a heron's beak.' duhā kām 'having split' (*devidhā kṛtvā*).

<sup>12</sup> āvaṇa 'market.' saadāvio (*śabdūpātah*).

<sup>13</sup> nivesāvio past part. of nivesāvei fuller form of nivesei.

piyaṃ ābhāsio saṃlatto: mama bhagiṇiṃ dehi tti. teṇa diṇṇā, vivāhiyā rāiṇā. bhogā ya se saṃpadattā.<sup>1</sup> kaisuvi<sup>2</sup> dīnesu gaesu rāiṇā Maṇḍio bhaṇio: davveṇa kaṃṇaṃ ti. teṇa su-vahuṃ davva-jāyaṃ diṇṇaṃ. rāiṇā saṃpūjio. aṇṇayaṃ puṇo maggio; puṇo vi diṇṇaṃ. tassa ya corassa ativa sakkāra-saṃmāṇaṃ paṇṇajai.<sup>3</sup> eenaṃ pagāreṇa savvaṃ davvaṃ davāvio.<sup>4</sup> bhagiṇiṃ se pucchai; tte bhannaṇti: ettiyaṃ ceva vittaṃ. tao puvaṇveiya-lekkhāṇusāreṇa<sup>5</sup> savvaṃ davvaṃ davāveṇa Maṇḍio sūlāe ārovio.

### Maṇḍio.

In the town Bernātaḍa there lived a beggar named Maṇḍio addicted to taking other people's property. He used to practise the beggar's art on the high-road, tied up in bandages, with a smear of grease, kept always wet, about his knee, to show that he suffered from a virulent sore. Mouching wearily around with his foot supported on a crutch he wandered at random. And at night he would dig a hole (in a wall) and taking a lot of property—to a cellar<sup>6</sup> in a corner of a garden near the town—would bury it there. And there lived his unmarried sister. In the middle of that cellar, there was a well. Anybody the thief brought with him to carry his loot, having allured him therewith, the sister would have sit down on a seat previously arranged at the edge of the spring, and then, taking hold of his feet on the pretence of washing them, she would tip him into the well. And so he perished. Thus time went on while he robbed the town. The thief-catchers were unable to catch him, and a great noise about it arose in the town.

Now Mūladeva had become king there in the manner related above. The citizens told him about the thief; that a

<sup>1</sup> saṃpadattā (sam + pra + dā). se 'on her.'

<sup>2</sup> kaisuvi (katiṇu + api).

<sup>3</sup> sakkāra 'favour.' paṇṇajai 'employs' (pra + yuj).

<sup>4</sup> pagāra 'manner' (prakāra). davāvio past. part. caus. (dā)

<sup>5</sup> āveia past part. of āveii causal (ā + rid) lekkha 'list.'

<sup>6</sup> An underground room or takkhāna built for coolness in the hot season.

certain thief had been for some time robbing the town, and that nobody had succeeded in catching him—so he should devise some remedy. Thereupon he appoints another superintendent of the town police. He also is unable to catch the thief. Then Mūladeva himself put on a dark cloak and went out one night. Mūladeva goes and lies down *incognito* in a certain hall and stays there. The thief Maṇḍio comes and says, 'Who is it stopping here?' Mūladeva said, 'I am a pilgrim.' The other said, 'Come I will make a man of you.' Mūladeva got up. A hole was cut in a certain rich man's house. He took out a great quantity of plunder and piled it up on Mūladeva. They set out for the outskirts of the town. Mūladeva goes in front, the thief comes up behind with a drawn sword. They came to the cellar. The thief set to work to bury the loot, and he said to his sister, 'Wash the feet of this guest'; she set him on the seat placed on the edge of the well, and took hold of one of his feet as if to wash it, meaning to shove him into the well. As his feet were very delicate she perceived that this was some one who had enjoyed royalty and had sensitive limbs. She took pity on him, and made a sign on the surface of his foot. "Flee, lest you be slain." After that he made his escape. She raised a cry—"He's fled, he's fled," and the other drew his sword and pursued him down the road. Mūladeva finding he was very close to him on the highway, stood hidden behind a *lingam* in a square. The thief mistook this Śiva's *lingam* for a man, split it in two with his heron-bill sword, and went back to his cellar. He stayed there till the night grew light; and then he came out and went abroad. He plays the beggar in the market-place. The king sent men to summon him. He thought to himself, "so that fellow was not killed, and no doubt he will turn out to be the king."

The king rose to greet him, and made him take a seat. After several friendly remarks the king said to him, 'Give me your sister.' He gave her, and the king married her. Wealth was bestowed upon her.

When a few days had passed, the king said to Maṇḍio, 'I need some treasure.' So he gave him a good quantity. The king honoured him. Then again he asked, and again it was given. He lavishes the greatest favour and consideration on the thief. In this way he made him give all his wealth. He asks his sister. She said, he had just so much property. Then he caused all this wealth to be given away according to a list previously announced, and Maṇḍio he had impaled.

Jain Māhārāṣṭrī.] Extract No. 16.

Domuha.

[Jacobi's No. V.]

Saṃpai Dummuha-cariyaṃ.<sup>1</sup> atthi ih' eva Bhārahe vāse Kampillaṃ nāma puraṃ. tattha Hari-kula-vaṃsa-saṃbhavo Jao nāma rāyā. tassa Guṇamālā nāma bhāriyā. so ya rāyā tie saha rajja-sirim aṇuhavanto gamei kālaṃ. annayā atthāṇa-maṇḍava-tṭhienā pucchio dūo:<sup>2</sup> kiṃ n'atthi mama, jaṃ anna-rāṇaṃ atthi? dūeṇa bhaṇiyaṃ: deva, citta-sabbhā tumha n'atthi. tao rāṇā āṇattā thavaṇo,<sup>3</sup> jahā: lahuṃ citta-sabhaṃ kareha! āesaṇānantaraṃ samāḍhattā.<sup>4</sup> tattha dharaṇie khaṇnamāṇie kammagarehiṃ<sup>5</sup> paṇicama-diṇe savva-yaṇāmao jal-aṇo-vva teyasā jalanto diṭṭho mahā-maūḍo, sa-harisehiṃ siṭṭho<sup>6</sup> Jaya-rāṇo. teṇa vi parituttṭha-maṇeṇaṃ nandī-rava-puvvayam uttārio bhūmi-vivarāo. pūiyā thavai-m-āṇo<sup>7</sup> jahā'riha-vattha-m-alhiṃ. theva-kāleṇa<sup>8</sup> vi nimmāyā uttuṅga-

<sup>1</sup> saṃpai "now" (*saṃprati*). Dummuha=Do-muha 'two-faces.'

<sup>2</sup> atthāṇa 'audience hall' (*ā+sthā*). dūo 'envoy.'

<sup>3</sup> āṇattā 'commanded' (*ā+jñā*) § 125. thavai 'architect' (*ethapati*).

<sup>4</sup> samāḍhattā 'begun' past pass. part. (*saṃ+ā+dhā*) for dha becomes dha, compare § 7. The derivation from ārabdha is quite impossible.

<sup>5</sup> dharaṇie khaṇnamāṇie 'during the excavations.' kammagara 'workman,' cf. Asoga.

<sup>6</sup> siṭṭho 'told' p.p.p. of sāhai (*śiṣṭa*: \*śāsati) § 125.

<sup>7</sup> thavai-m-āṇo 'the architects, etc.' -m- is a sandhi consonant.

<sup>8</sup> theva 'little' (Pali theva) √*stip* 'drop.'

siharā citta-sabbhā. sohaṇa-dipe kao citta-sabbhāe paveso.  
 ārovio maṅgala-tūra-saddheṇa<sup>1</sup> appaṇo uttim'aṅge maūḍo.  
 tap-pabhāveṇa do-vayaṇo so rāyā jāo. loeṇa<sup>2</sup> tassa Domuho  
 tti nāmam kayam.

aikkanto koi kālo. tassa ya rāiṇo satta tanayā jāyā. duhiyā  
 me n'atthi tti Guṇamālā addhiim<sup>3</sup> karei. Mayaṇābhhihāṇassa  
 jakkhassa icchai uvāiyam.<sup>4</sup> annayā ya pāriyāya-mañjari-  
 uvalambha-suviṇa-sūiyā tise duhiyā jāyā. kayam ca vaddhā-  
 vaṇayam.<sup>5</sup> dinnam jakkhassa uvāiyam, kayam ca tte nāmam  
 Mayaṇamañjari kameṇa ya jāyā jovvanatthā.

io ya Ujjeṇie Caṇḍapajjoya-rāyā. tassa dūeṇa sāhiyam,  
 jahā: rāyā domuho jāo. Pajjoyeṇa bhaṇiyam: kahaṃ? dūeṇa  
 bhaṇiyam: tassa eriso maūḍo atthi; tammi ārovie do muhāṇi  
 havanti. maudass' uvarim Pajjoyassa lobho jāo. dūyam  
 Domuha-rāiṇo pesei:<sup>6</sup> eyam maūḍa-ṛayanam mama pēsehi!  
 aha na pesesi, jujjha-sajjo<sup>7</sup> hohi! Domuha-rāiṇā dūo bhaṇio  
 Pajjoya-santio: jai mama jam maggiyam deha, to aham avi  
 maūḍam demi. dūeṇa bhaṇiyam: kim maggaha? rāiṇā  
 bhaṇiyam:

deha: Nalagiri hatthi Aggibhirū tahā raha-varo ya |

Jāyā ya Sivā devi lehāriya Lohaṇaṅgho ya |

eyam Pajjoyassa rajja-sāram. paḍigao dūo Ujjeṇim, sā-  
 hiyam Pajjoyassa Domuha-santiyam paḍivayanam. kuddho<sup>8</sup>  
 aiva Pajjoo, calio caūraṅga-baleṇa: donni lakkhā māyaga-  
 lāṇam,<sup>9</sup> donni sahaṣṣā rahāṇam, pañca ajuyāṇi havāṇam,

<sup>1</sup> tūra 'musical instrument.'

<sup>2</sup> loeṇa 'by the people' § 9.

<sup>3</sup> addhii "care, anxiety." (*adhrti*.)

<sup>4</sup> jakkhassa 'to a demon.' icchai 'promises.' uvāiyam 'offering' (*upa + ā + kr*).

<sup>5</sup> sūiya 'revealed' (*sūc*). Śaur. sūida. suviṇa 'dream.' pāriyāya = *pārijāta* "coral tree." vaddhāvaṇayam 'birth ceremony' *vardhāpana*.

<sup>6</sup> pesei 'he sends.'

<sup>7</sup> jujjha-sajjo 'ready for battle.'

<sup>8</sup> kuddho "wroth."

<sup>9</sup> mayagala 'elephant' (*madakala*).

satta koḍio payāi-jaṇāṇaṃ.<sup>1</sup> aṇavaraya-payāṇachim<sup>2</sup> patto Pañcāla-jaṇavaya-sandhim. iyaro vi Domuha-rāyā caūraṅga-bala-samaggo<sup>3</sup> niharīo nayarāo. gao paḍisammuhāṃ Paḍjoy-assa. Pañcāla-visaya-sandhīe raio garuḍa-vūho<sup>4</sup> Paḍjoṇa, sāgara-vūho Domuheṇa. tao sampalaggaṃ doṇha vi balāṇa ḷujjhaṃ. so maūḍa-rayāṇa-pahāveṇa ajeo<sup>5</sup> Domuharāyā. bhaggaṃ<sup>6</sup> Paḍjoyassa balaṃ. bandhīūṇa Paḍjoo pavesio nayaṇaṃ. dinnāṃ calaṇe kaḍayaṃ.<sup>7</sup> suheṇa tattha Paḍjoya-rāiṇo vaccai kālo.

annayā dīṭṭhā teṇa Mayāṇamañjarī. jāo gādhāṇurāo. tao kāmaḡgiṇā ḍajjhamāṇassa cintā-saṃtāva-gayassa voliyā<sup>8</sup> kahavi rāi. paccūse ya gao atthāṇaṃ. dīṭṭho parimilāṇa-muha-sarīro Domuha-rāiṇā; pucchio sarīra-paūttim, na dei paḍivayaṇaṃ. sāsaṅkeṇa ya gādhayaraṃ puṭṭho. tao dihaṃ nīsaīūṇa ḷampiyāṃ<sup>9</sup> Paḍjoṇa :

Mayāṇa-vasagassa, nara-vara vāhi-vighatthassa<sup>10</sup> taha ya  
mattassa |

kuviyassa marantassa ya lajjā dūrūjjhiyā hoi<sup>11</sup> [eyāṃ |  
tā ḷai icchasi kusalaṃ payaccha to Mayāṇamañjarim  
niya-dhūyaṃ<sup>12</sup> me nara-vara na desi pav ḷalaṇaṃmi |

tao Domuheṇa nicchayaṃ nāūṇa dinnā. sohaṇa-dīṇa-mu-  
hutte kayaṃ pāniggahaṇaṃ. kaivaya-dīṇehim dharīo,<sup>13</sup>  
pūiūṇa visajjio, gao Ujjenim Paḍjoo.

<sup>1</sup> payāi 'footsoldier' (*padāti*).

<sup>2</sup> aṇavaraya 'incessant.'

<sup>3</sup> samaggo 'complete.'

<sup>4</sup> raio=*racito*. vūha 'order of battle' (*vyūha*).

<sup>5</sup> ajeo 'invincible.'

<sup>6</sup> bhaggaṃ 'broken.'

<sup>7</sup> kaḍaya 'fetter' (*kaṭaka*).

<sup>8</sup> ḍajjhamāṇa 'being consumed.' voliyā 'passed,' cf. *bolei*.

<sup>9</sup> nīsaīūṇa 'elching.' ḷampiyāṃ (*ḷalpitam*) § 37.

<sup>10</sup> vāhi 'illness' (*vyādhi*). vighattha 'consumed' (*vi+ghas*).

<sup>11</sup> kuviā 'angry.' dūr-ujjhiyā 'left far behind.'

<sup>12</sup> dhūyaṃ 'daughter,' dhūyā=M. dhūā Ś.Mg. dhūdā —\*dhūtā from \*dhuktā (Pischel, § 65).

<sup>13</sup> dharīo 'waited' (*dhr*).

annayā āgao Inda-mahūsavo. Domuha-rāiṇā āiṭṭhā<sup>1</sup> naya  
 ra-jaṇā : ubbheha indakeuṃ<sup>2</sup> ! tao maṅgala-nāṇḍi-mahāraveṇa  
 dhavala-dhaya-vaḍāho ḍoya-khinkhiṇi-jālālaṃkio<sup>3</sup> avalam-  
 biya-vara-malla-dāmo maṇi-rayana-mālā-bhūsio nāṇāviha-pa-  
 lambamāṇa-phala-nivāha-ciñcaio<sup>4</sup> ubbhio indakeū. tao nac-  
 canti naṭṭiyāo, giṇṇanti<sup>5</sup> sukai-raiyā kavva-bandhā, naccanti  
 nara-saṃghāyā, disanti diṭṭhi-mohaṇāiṃ indayālāiṃ, in-  
 dayālāiṇo<sup>6</sup> ya diṇṇanti tambolāiṃ; khippanti kappūra-kuṇ-  
 kuma-jala-chaḍā, diṇṇanti mahā-dāṇāiṃ, vajjanti muiṅgāi-  
 āojjāiṃ.<sup>7</sup> evaṃ mahā-moṇa gayā satta vāsarā. āgayā  
 puṇṇimā. pūio mahā-vicchaḍḍeṇa<sup>8</sup> kusuma-vatthāhiṃ Do-  
 muha-rāiṇā indakeū. mahā-tūra-raveṇa annaṃmi diṇe paḍio  
 meṇie. diṭṭho rāiṇā ameṇṇha-mutta-duggandhe nivaḍio jaṇeṇa  
 pariluppamāṇo ya.<sup>9</sup> daṭṭhūṇa cintiyāṃ : dhir-atthu vijju-<sup>10</sup>  
 reha-vva cañcalāṇaṃ parināma-virasāṇaṃ riddhiṇaṃ. eyaṃ  
 cintayanto saṃbuddho, patteyabuddho<sup>11</sup> jāo. pañca-muṭṭhi-  
 yaṃ loyaṃ kāṇa pavvaio.<sup>12</sup> *uktam ca :*

<sup>1</sup> āiṭṭhā 'commanded' (ā + diś).

<sup>2</sup> ubbheha 'erect' imperat. from ubbhei 'erects' from ubbha =  
 ūrdhva (also uddha uḍḍha). For dhv becomes bbh compare dv becomes  
 bb. būra 'twelve' = (dvādaśa). -keu 'banner.'

<sup>3</sup> dhaya = dhavaja. vaḍāho (-paṭāko). ḍoya "dāruhasta" ? 'clapper.'  
 cf. Panj. ḍōi 'wooden ladle.'

<sup>4</sup> ciñcaio 'adorned,' Pkt. root.

<sup>5</sup> giṇṇanti 'are sung' § 135.

<sup>6</sup> indayālāiṇo 'magicians.'

<sup>7</sup> khippanti pass. of khivai 'throws' § 135. chaḍā 'abundance (chaṭā).  
 vajjanti "are sounded" (vādyante). muiṅga 'drum.' āojja "musical  
 instrument" (ātodya).

<sup>8</sup> vicchaḍḍa 'liberality' (vi + chṛd).

<sup>9</sup> ameṇṇha 'impurity' (amedhya), mutta = mūtra, pariluppamāṇa 'being  
 destroyed.'

<sup>10</sup> vijju "lightning."

<sup>11</sup> patteya-buddho = pratyeka-buddho 'one who obtains enlightenment  
 all alone.' By analogy with paccūsa, etc., one might expect \*paccēya (cf.  
 Pali paccako). Pischel (Gr. § 281) explains patteya in this phrase, patte-  
 yaṃ (= pratyekam) and patti in M. pattiya, JM. AMg. pattiyaī,  
 Ś. Mg. pattiāadi = pratyāti as being derived not from prati but from  
 \*parati \*parti, and compares Greek porti beside the ordinary protī.

<sup>12</sup> muṭṭhiya 'handful.' loya explained as luñcana 'plucking out (hair)'  
 pavvaio 'he entered the Order' (pra + vraj).

jo indakeū suyalamkiyaṃ taṃ datthūṃ paḍantaṃ paviluppamāṇaṃ |  
 riddhiṃ ariddhiṃ samupēhiyāṇaṃ Pañcāla-rāyā vi samikkha<sup>1</sup> dhammaṃ |

### Domuha.

Now comes the story of Double-face:—

In this land of Bhārata there is a town called Kampilla. There was a raja named Jaya born of the lineage of Hari. His wife was Guṇamālā. And he passed the time together with her enjoying his royal fortune. One day in the pavilion of the audience hall he asked an envoy, "What do I lack, that other kings have?" The envoy said, "Your Highness has no picture-gallery." Then the raja commanded his architects, saying, 'Quickly build a picture-gallery.' They started work immediately on the command. While the excavations for this work were going on, the workmen found on the fifth day a great diadem of all sorts of gems flashing with brilliance like fire, and in great glee reported this to Raja Jaya. He was very pleased, and had it taken out of the hole in the ground, after the recitation of a blessing. The architects and the rest were honoured with appropriate robes and the like. In a very short time a picture gallery with lofty pinnacles was completed. On an auspicious day came the opening ceremony. To the sound of happy music the raja placed the diadem on his head, and so shone with the light of a double countenance. So the people dubbed him "Double-face."

Some time passed, and there were born to the raja seven sons. Guṇamālā grieved that she had no daughter, and promised an offering to a demon named Mayaṇa. And then was born a daughter revealed to her in a dream in which she received a cluster of the Coral Tree. The birth ceremony was performed, and the offering given to the demon. They named

<sup>1</sup> samupehiyāṇaṃ gerund (*sam + ut + preṣe*) shortened for samuppe\* to scan. This verse is in AMg. quoted from āvaśyaka-niryukti 17. 44. samikkha "*samīkṣate*," i.e. for samikkhai which is regularly contracted in AMg. verse to samikkhe, but this would not scan here.



the baby *Mayāṇa-mañjarī*, and in course of time she grew to maid's estate.

Now king *Candra-Pradyota* of *Ujjain* was told by an envoy that the *raja* had become double-faced. "How?" asked *Pradyota*. The envoy said, "He has such a diadem, on putting it on he has two faces." *Pradyota* was filled with desire for that diadem. He sent a messenger to King *Domuha*, "Send me that jewel of a diadem! If you don't send it, prepare for battle." King *Domuha* said to *Pradyota's* messenger, "If you give me what I ask, I will give the diadem." The messenger said, "What are you asking?" The *raja* said, "Give me—there's the elephant *Nalagiri*, and the excellent chariot *Agnibhiru*, and the consort Queen *Śivā*, and the writer *Lohajāṅgha*."

This was the cream of *Pradyota's* kingdom. The messenger returned to *Ujjain*, and told *Pradyota* *Domuha's* answer. *Pradyota* was exceedingly angry and set out with an army of the four arms: two lakhs of elephants, two thousand chariots, fifty thousand horse, and seven crores of footsoldiers. He reached the frontier of the *Pañcāla* country by forced marches. King *Domuha* on the other side came out of the city with all his army, and went to meet *Pradyota*. On the *Pañcāla* frontier *Pradyota* took up the "*Garuda*" formation, and Doubleface the "*Ocean*" order. Then both forces joined issue. Through the puissance of that jewel of a diadem Doubleface was invincible. *Pradyota's* force was broken. *Pradyota* was bound and brought into the city. A ring was fixed on his foot. And there king *Pradyota* quietly passed his days.

One day he saw *Mayāṇa-mañjarī*. He became deeply enamoured. Then consumed with the fire of love, and fallen into a fever of thought he passed the night as best he could. At dawn he went to the audience-hall. King *Domuha* noticed his pale face and emaciated form, and asked what ailed him. He gave no answer. He was anxiously questioned more closely. Then with a deep sigh *Pradyota* quoted—

"The man in the power of Love, good sir, the man that is drunk or consumed by disease, he that's wroth, and he that is on the point of death—has left modesty far behind. So if you wish my welfare, vouchsafe me this Mayanamañjari: if you give me not your own daughter, good sir, I shall enter the fire."

So Domuha, perceiving his determination, gave her to him. The wedding was celebrated on an auspicious day and hour. After staying some days Pradyota, having paid his respects and taken his departure, went to Ujjain.

One day there came the Great Indra Festival. Domuha instructed the citizens to raise an Indra Banner. Then the Banner was erected with a great roar of auspicious blessings, with white pennons and flags, adorned with a chain of bells and their clappers, hung with fine festoons, decorated with strings of jewels and gems, and laden with an abundant variety of pendent fruits. Then the dancers dance; poems composed by good poets are sung, crowds of people dance, dazzling illusions are shown, and the magicians are given betel and the like. Quantities of camphor, saffron and water are thrown in the air, masses of alms are given away, the bands crash with drums and the rest. Thus in great delight pass seven days. The full-moon came. King Domuha honoured the Indra-Banner with great liberality, with flowers, robes and the like. On another day with a great roar of music down it fell on the ground. The king saw it fallen in a place foul with dung and dirty water, and plundered by the people. Seeing this he reflected—"Out on the pomps of this world fleeting as a flash of lightning, ending in disgust!" As he thought thus he was enlightened, and became a Pratyeka-Buddha. Plucking out his hair in five handfuls he entered the Order. 'Tis said:

'What was an Indra-Banner, that he saw adorned, but fallen and plundered.

"And perceiving the pomp that was no pomp, Pañcāla's king discovered the Law."

**Jain Māhārāṣṭrī.] Extract No. 17.**

From an inscription found near Ghaṭayāla, a village situated about twenty miles north of the city of Jodhpur. Text and translation published in the Journal of the Royal Asiatic Society 1895, Vol. 27, p. 513. The inscription is dated Samvat 918. This probably refers to the Vikrama era, and is equivalent to about 861 A.D. It records that a chief named Kakkuka founded a Jain temple, established a market, and erected two pillars.

Oṃ. Saggāpavagga-maggaṃ paḍhamam saḷalāṇa kāraṇam  
devam ।

nīsesa-duria-dalaṇam parama-gurum ṇamaha Jiṇa-ṇāham ॥ 1.

Rahu-tilao paḍihāro āsi Siri-Lakkhaṇo tti Rāmassa ।

teṇa Paḍihāra-vanso samunṇaṇi ettha sampatto ॥ 2.

vippo Hariando bhajjā āsi tti khattīa Bhaddā ।

tāṇa suo uppaṇṇo viro Siri-Rajjilo ettha ॥ 3.

assa vi Naraḥaḍa ṇāmo jāo Siri-Nāhaḍo tti eassa ।

assa vi taṇao Tāo, tassa vi Jasa-vaddhaṇo jāo. ॥ 4.

assa vi Candua-ṇāmō uppaṇṇo Silluo vi eassa ।

Jhoṭo tti tassa taṇuo, assa vi Siri-Bhilluo cāi ॥ 5

Siri-Bhilluassa taṇuo Siri-Kakko guru-guṇehi gāravio ।

assa vi Kakkua-ṇāmo Dullahadevi uppaṇṇo ॥ 6.

Īsiviāsaṇi hasiaṇi. mahuraṇi bhaṇiaṇi, paloiaṇi sommaṇi ।

ṇamaḷam jassa ṇa dīṇam ro [so] theo, thirā mettī ॥ 7.

ṇo ḷampiaṇi, ṇa hasiaṇi, ṇa kaḷam ṇa paloiaṇi, ṇa sambha-  
riaṇi ।

ṇa thiaṇi, ṇa paribbhamiaṇi. jeṇa jaṇe kajja-parihiaṇi ॥ 8.

sutthā dutthā vi paḷā ahamā taha uttimā vi sokkheṇa ।

jaṇaṇi vva jeṇa dhariā niccaṇi niya-maṇḍale savvā ॥ 9.

uaroḥa-rāa-macchara-lohehim i ṇāya-vaḷḷiaṇi jeṇa ।

ṇa kao doṇha viseso vavahāre kavi<sup>1</sup> maṇaḷam pi ॥ 10.

diavara-diṇṇaṇuḷḷiaṇi jeṇa jaṇam raṇḷiṇa saḷalam pi ।

nimmacchareṇa jaṇiaṇi dutthāṇa vi daṇḍa-niṭṭhavaṇam ॥ 11.

<sup>1</sup> Read *kovi* or *kahavi*.

dhana-riddha-samiddhāṇa vi paūrāṇaṃ ṇiakarassa abbhahiaṃ |  
lakkhaṃ saṇāṇa sarisantaṇāṇa taḥa jēṇa diṭṭhāim || 12.

ṇava-jovvaṇa-rūa-pasāhiṇa siṅgāra-guṇa-garukkeṇa |  
jaṇavaṇa-ṇiṇṇaṃ alaṇṇaṃ jēṇa jāṇe ṇēṇa saṇcariṇaṃ || 13.

bālāṇa gurū taruṇāṇa taḥa saḥi gayavayāṇa taṇao vva |  
iṇa-suṇarihi ṇiccaṃ jēṇa jāṇo pālio savvo || 14.

jēṇa ṇamantaṇa saṇā samuṇāṇaṃ guṇathuim kuṇantaṇa |  
jaṇpantaṇa ṇa laliṇaṃ diṇṇaṃ paṇaṇa dhana-ṇivahaṇa || 15.

**Marumāḍa-Valla-Tamaṇi-pariaṇkā-ajja-Gujjarattāsu |**  
jaṇio jēṇa jaṇāṇaṃ saccaria-guṇehim aṇurāo || 16.

gahiūṇa gohaṇāim, girimmi jālāu[lā]o pallio |  
jaṇiāo jēṇa visame Vadaṇāṇaṇa-maṇḍale paṇaḍaṇa || 17.

ṇiluppala-dala-gandhā rammā māyanda-mahua-vindehim |  
vara-iccl'u-paṇṇa-cchaṇṇā esā bhūmi kayā jēṇa || 18.

varisa-saesu a ṇavasum aṭṭhārasam'aggalesu Cettammi |  
ṇakkhatta viṇu-hatthe Buhavāre dhavala-bīā || 19

siri-Kakkueṇa haṭṭaṃ mahājaṇaṃ vipa-payaṇi-vani-bahulaṃ |  
**Rohinsakūa-gāme ṇivesiaṃ kitti-viddhe || 20.**

**Maḍḍoarammi ekko, bio Rohinsakūa-gāmammi |**  
jēṇa jasassa va puṇjā ee tthambhā samutthaviā || 21

teṇa siri-Kakkueṇaṃ Jīṇassa devassa duria-ṇiddalaṇaṃ |  
kāraviam acalam imaṇ bhavaṇaṃ bhatta suha-jaṇaṇaṃ || 22.

appiam eam bhavaṇaṃ siddhassa Dhaṇēsarassa gacchammi  
taḥa santa-Jamba-Ambaṇa-vaṇi-Bhāuḍa-pamuha-gotṭhī || 23.

*Notes.*—Verse 1. Apavagga 'final beatitude' (apa + vrj). ṇi-  
sesa 'all' (ṇiḥseṇa) § 63. duria 'sin' (durita).

V. 2. -paḍihāro 'door-keeper,' or name of clan. vanso, better  
spelling vaṇso.

V. 3. bhajjā 'wife' § 50.

V. 5. Inscription has -nāmā a mistake for -ṇāmo as in the next  
verse. cāl 'generous' (=tyāgi) cf. AMg. catta=  
tyakta. § 44. § 119. gāravio means gauraviṇa  
'highly esteemed' cf. M. AMg. JM. gāraṇa for M. Ś.  
gorava (=gaurava); Pali garu; Skt. garīyas.

V. 7. ṇamaṇaṃ perhaps corrected to ṇamiyaṃ 'meekness.'  
theo=theco 'little.'

- V. 9. *payā=prajāh*, *ṇiya=nija*.
- V.10. *uaroḥa* 'favour' or 'ill-will, obstructiveness' (*upa + rudh*). *mācchara* 'envy' cf. *vaccha* § 39. *i=iti*. In AMg. *ti* after a long vowel becomes *i* (Pischel § 93). In JM. *maṇiyaṃ pi* is more usual.
- V.11. *dia* 'twice-born.' § 42. *ṇiṭṭhavaṇaṃ* 'infliction' (*niḥ + sthāpanam*) for short vowel cf. *ṭhavei=sthāpayati*. § 67.
- V.12. *paūra=Ś. pora (=pāura)* § 61. *abbhahiaṃ=abhyadhikam*. Kielhorn suggested *sarisattapañca*. =\**sadṛśatvanam ca*; *-ttaṇa=vedic-tvaṇa* is common instead of *-tva*. (His translation of this verse is tentative and he notes that the wording of the original may be wrong.)
- V.13. *garukka* 'heavy with,' 'full of' =\**garukya* cf. Pali *garu*; Skt. *guruka* (Pischel § 299). *jaṇavaṇa=jaṇapada*. *ṇijja=nedyā* 'to be blamed.' *ṇeṇa=naiva*.
- V.14. *gaṇa-vaṇa* 'aged' (= *gata-vayas*); *iya*, JM. AMg. = *iti*.
- V.15. *saṇā=sadā*. *paṇai=praṇayin*.
- V.16. *Marumāḍa* prob. = *Mārvar*. *Gujjara=Gurjara* 'Gūjar.' Here we have an older form of the modern 'Gujarāt.' *-pariaṇkā ajja* has not been explained.
- V.17. *goḥaṇa* 'herd,' (*go-dhana*). *palli* 'hamlet.' *jālāula=jvālākula*, *paṇaḍaṃ=prakaṭam*, M. *paḍa* AMg. *paḍa*.
- V.18. *māyanda* 'mango tree' (*mākaṇḍa*).
- V.19. *aggala (=argala)* used technically in dates, see *Indian Antiquary*, vol. xix, p. 61, note 52. *vihu* 'moon.' *hattha=Hasta* the constellation. *bia* 'second,' AMg. JM. *biya biiya*.
- V.20. *mahājaṇaṃ* as an adjective 'for merchants.' *payāi* 'foot soldier,' also *payāi (padāti)*.
- V.23. *appiaṃ (arpita)*. *gaccha* 'series,' 'lineage,' i.e. 'school.' *gotṭhi* 'society.'

*Translation.*<sup>1</sup>—Om! Bow to the lord of the Jinas, who is the

<sup>1</sup> Follows what is apparently Kielhorn's. J.R.A.S. quoted above.

path to heaven and beatitude, the god who is the first cause of all things, the destroyer of every sin, the supreme preceptor.

- V. 2. The glorious Lakṣmaṇa, the ornament of the Raghus, was Rāma's doorkeeper; hence the *Pratihāra* clan has attained here to eminence.
- V. 3. There was a Brāhman named *Haricandra*; his wife was *Bhadrā* of the Kshatriya caste. To them a valiant son was born, named *Rajjila*.
- V. 4. To him, again, *Narabhaṭa* was born, and to him *Nāhaḍa* (= *Nāgabhaṭa*); his son was *Tāta*, and his son, *Yaśo-  
vardhana*.
- V. 5. To him *Canduka* was born, and to him *Śilluka*; his son was *Jhoṭa*, and his, the generous *Bhilluka*.
- V. 6. *Bhilluka*'s son was *Kakko* highly esteemed for his noble qualities, and to him was born from *Durlabhadevī*, *Kakkuka*.
- V. 7. His smile is [like a] slightly opening [flower-bud], his speech sweet, his glance benign, his meekness not timid, his anger slight, his friendship firm.
- V. 8. He never has spoken, or smiled, or acted, or looked, or remembered a thing, without benefiting mankind.
- V. 9. Like a mother he constantly has kept in comfort all the people in his dominion, the poor and the prosperous, the lowest as well as the highest.
- V.10. And never has he, departing from what was right, through favour, affection, envy, or greed, made the slightest difference between the parties in a suit.<sup>1</sup>
- V.11. Following the advice given by the best of the twice-born, he has pleased everybody, and free from passion has also caused punishment to be inflicted on the wicked.
- V.12. Even to citizens possessed of abundance of wealth he has assigned more than his revenue (?), a lakh and a hundred and the like(?)<sup>2</sup>

<sup>1</sup> K. "transaction."

<sup>2</sup> "As much as was suitable (?)"

- V.13. Though adorned with the freshness of youth and beauty, and full of the sentiment of love, he never has behaved to people so as to incur men's reproaches, or without modesty.
- V.14. To children like a *guru*, to young men like a friend and to the aged like a son, by such good conduct has he constantly cherished everyone.
- V.15. Always showing respect with politeness, praising virtues, and speaking pleasantly he has given an abundance of wealth to those attached to him.
- V.16. By his good behaviour and virtues he has won the affection of the people in Marumāḍa, Valla, Tamaṇi, ....and Guḡarāt.
- V.17. He has taken away the herds of cattle and has made a conspicuous illumination<sup>1</sup> of the villages on the mountain in the rugged *Vaṭanānaka* district.
- V.18. This land he has made fragrant with the leaves of blue lotuses, and pleasant with groups of mango and *ma-dhuka* trees and has covered it with the leaves of excellent sugar-cane.
- V. 19 and 20. And when nine hundred years were increased by the eighteenth, in Caitra, when the moon's nakshatra was Hasta, on Wednesday, the second lunar day of the bright half, the illustrious Kakkuka, for the increase of his fame, founded a market, fit for traders, crowded with Brāhmanas, soldiers, and merchants at the village of *Rohinsakūpa*.
- V.21. He has erected like heaps of his renown these two pillars, one at Maḍḍoara, and another at the village of *Rohinsakūpa*.
- V.22. This illustrious Kakkuka piously has caused to be built this imperishable temple of the god Jina, which destroys sin and creates happiness.

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<sup>1</sup> K. "has boldly destroyed by fire."

23. And he has entrusted this temple to the community presided over by the ascetics Jamba and Ambaṣa (?) and the merchant Bhākuṭa (?) in the *gaccha* of the holy *Dhanekvara*.

Jain Māhārāṣṭrī.] Extract No. 18.

From story of Kālakacarya. Jacobi Z.D.M.G. Vol. 34 (1880), p. 262.

Failing to influence Gardabhilla the wicked King of Ujjain, who had the nun Sarasvatī conveyed into his harem, and then refused to give her up, Kālakācārya, the saintly brother of the nun, went abroad to contrive Gardabhilla's overthrow.

taṃ ca kuo vi nāṇa niggao nayaṃ sūri, aṇavarayaṃ ca gacchanto patto Saga-kūlaṃ nāma kūlaṃ,<sup>1</sup> tattha je sāmantā, te Sāhiṇo bhannanti; jo sāmantāhivaṃ sayala-narinda-vanda-cūdāmaṇi so Sāhāṇusāhi bhannai.<sup>2</sup> tao Kālagā-sūri thio egassa Sāhiṇo samīve, āvajjio<sup>3</sup> ya so manta-tantāhiṃ. io ya aṇṇāyā kayāi<sup>4</sup> tassa Sāhiṇo sūri-samanniyassa harisa-bhara-nibbharassa nāṇaviha-viṇochiṃ ceṭṭhamāṇassa<sup>5</sup> samāgao paḍihāro, vinnattam ca teṇa, jahā: "sāmi! Sāhāṇusāhi-dūo duvāre ciṭṭhai." Sāhiṇā bhaniyaṃ: "lahuṃ pavesehi." pavesio ya vayanēṇa antaraṃ eva nisanno ya diṇṇāsane. tao dūeṇa samappiyaṃ uvāyaṇaṃ<sup>6</sup> taṃ ca daṭṭhūṇa nava-pāusa-kāla-nahayaṇaṃ va andhāriyaṃ vayaṇaṃ Sāhiṇo. tao

<sup>1</sup> kuo vi = kuto'pi. nāṇa / jhā, JM. usually does not cerebralise initial n. Saga-kūla 'the shore (land) of the Śakas'; for the form cf. *Asoga*.

<sup>2</sup> ahivai "overlord" Sāhi = *śāhi*, i.e. Pers. *šāh* or *šāhi*. This word, and also *śāhānuṣāhi* = Pers. *šāhanšāh* 'King of Kings,' occur in the Allahabad *prāsaśti*. (Fleet, Gupta Inscriptions, No. 1, Samudra.). The context there indicates the use of these two terms in the West of India in connection with the Śakas.

<sup>3</sup> āvajjio (ā + vj).

<sup>4</sup> itaś ca anyadā kadūcit.

<sup>5</sup> 'busy'ing himself' (ceṭṭ).

<sup>6</sup> 'gift.'

<sup>7</sup> pāusa 'rains' (prāvṛṣa).



cintiyam: "hanti, kāmam apuvva-karaṇam uvalakkhijjai,<sup>1</sup> jao sāmī-pasāyam āgayaṃ datṭhūṇa jalaya-damsaṇeṇam va sihiṇo harisa-bhara-nibbharā jāyanti sevayā, so sāma-vayaṇo disai. tā pucchāmi karaṇam" ti. etth' antarammi Sāhi-purisa-damsiya-vidahare<sup>2</sup> gao dūo. tao pucchiyam sūriṇā: "hanta, sāmī-pasāe samāgae kim uvviggo viva lakkhiyasi?" teṇa bhāṇiyam: "bhayavam, na pasāo, kim tu kovo samāgao: jao amha pahū jassa rūsai, tassa nām'ankiyam muddiyam churiyam paṭṭhavei.<sup>3</sup> tao kenai karaṇeṇa amho' varim<sup>4</sup> rūsiṇa pesiyā esā churiyā. eie ya appā amhehim ghāiyavvo:<sup>5</sup> ugga-dando tti kāṇa na tav-vayaṇe viyāraṇā kāyavvā." sūriṇā bhāṇiyam: "kim tujjha ceva ruttho, uyāhu<sup>6</sup> annassa vi kassa vi?" Sāhiṇā bhāṇiyam: "mama vajjiyāṇam aṇṇesiṃ pi pañcāṇau-rāṇam, jao disai chan-nauimī imle satthiyāe aṅko tti."<sup>7</sup> sūriṇā jāmpiyam: "jai evam, tā mā appāṇam viṇāsehi." teṇa bhāṇiyam: "na pahuṇā ruttheṇa kulakkhayam antareṇa chuṭṭijjai<sup>8</sup>; mae puṇa maṇa sesakulassa khemaṃ bhavai." sūriṇa bhāṇiyam: "jai vi evam, tahā vi vāharesu<sup>9</sup> niya-dūya-pesaṇeṇa pañcāṇauim pi rāyāṇo: jeṇa Hinduga-desam vaccāmo."<sup>10</sup> tao teṇa pucchio dūo, jāhā: "bhaddā! ke te anne pañcāṇau rāyāṇo, jesim kuvio devo?" teṇa vi savve niveiyā. tao dūyam visajjiṇa savvesim pi pesiyā patteyam<sup>11</sup> niya-dūyā, jāhā: "samāgacchaha mama samīve, mā niya-jīviyāim pariccayaha. aham savvattha bhali-

<sup>1</sup> hanti=hanta. uvalakkhijjai pass. of uvalakkhei (*upa+lakṣ*).

<sup>2</sup> -vidahara apparently "rogues' hall" (\**viṭa-ghara*).

<sup>3</sup> paṭṭhavei 'sends' caus. (*pra+sthā*).

<sup>4</sup> uvarim=uvari.

<sup>5</sup> eie ins. fem. 'with this.' ghāiyavva fut. part. from caus. of *han*.

<sup>6</sup> uyāhu 'or' (*uāho*).

<sup>7</sup> chan-nauimī 96th. satthiā 'weapon' (*śastrikā*), 'for the number of his weapon appears as 96th.'

<sup>8</sup> chuṭṭijjai pass. ✓*chuṭ* 'cut off, leave off' cf. H. chūṭṇā, chuṭṭi.

<sup>9</sup> vāharesu 'summon' (*vi+ā+hr*).

<sup>10</sup> Hinduga=Pers. Hinduk. vaccāmo "we are going."

<sup>11</sup> patteyam 'severally' *pratyekam*.

ssāmī.”<sup>1</sup> tao te dupariccayanīyattanāo<sup>2</sup> pāṇāṇaṃ savva-sāmaggiṃ kāūṇa āgayā jhaḍa tti<sup>3</sup> tassa samīvaṃ, te ya samāgae datṭhūṇa tenāvi pucchiyā sūriṇo: “bhayavaṃ kiṃ amhehiṃ sampayaṃ kāyavvaṃ?” sūrihiṃ bhaṇiyāṃ: “sabalā-vāhaṇā uttariūṇa Sindhuṃ vaccaha Hinduga-desāṃ. tao samāruhiūṇa jāṇavattesu<sup>4</sup> samāgayā Surattṭha-visae. etth’ antarammi ya samāgao pāusa-samao; tao duggamā magga tti kāuṃ Surattṭha-visao chaṇṇau-vibhāgehiṃ vibhañjiūṇa ṭhiyā tatth’ eva.

[Then came the Autumn—elaborately described.]

evaṃvīhaṃ ca saraya-kāla-sirim<sup>5</sup> avaloiūṇa niya-samīhiya-siddhi-kāmeṇa bhaṇiyā te Kālaya-sūriṇā, jahā: “bho, kiṃ evaṃ nirujjama cītṭhaha?” tehiṃ bhaṇiyāṃ: “āisaha kiṃ puṇo karemo.” sūriṇā bhaṇiyāṃ: “giṇhaha Ujjenim, jao tte paḍibaddho pabhūo Mālava-deso: tattha pajjattie tumhāṇaṃ nivvāho<sup>6</sup> bhavissai.” tehiṃ bhaṇiyāṃ: “evaṃ karemo: paraṃ n’atthi sambalayaṃ, jamhā<sup>7</sup> eyamma dese amhāṇaṃ bhoyāṇa-mettaṃ ceva jāyaṃ.” tao sūriṇā joga-cuṇṇa-cahuṇṭiyā-metta-pakkheveṇa suvaṇṇi-kāūṇa savvaṃ kumbhakārāvaṇaṃ bhaṇiyā:<sup>8</sup> “eyam sambalaṃ giṇhaha.” tao te taṃ vibhañjiūṇa savva-sāmaggiṃ patṭhiyā Ujjenim pai.<sup>9</sup> antare ya je ke vi Lādāya-visaya-rāyāṇo, te sāhettā<sup>10</sup> pattā Ujjeni-visayasandhiṃ. tao Gaddabhillo parabalaṃ āgacchantam

<sup>1</sup> bhalissāmi fut. of bhalai=bharai., either from =bhr ‘take care of’ or from smṛ through \*mharai.

<sup>2</sup> =duḥparityajanīyatvā: <sup>3</sup> jhaṭṭi.

<sup>4</sup> jāṇavatta ‘vessel’ (yānapātra), § 92.

<sup>5</sup> saraya ‘autumn’ (śrad).

<sup>6</sup> nivvāho ‘abundance, livelihood’ (nirvāha). pajjatti ‘sufficiency’ (paryāpti).

<sup>7</sup> sambalayaṃ ‘stores, supplies’ (śambalam). jamhā abl. sing. (yas-māt) used adverbially ‘since.’

<sup>8</sup> cuṇṇa ‘powder’ H. cūn. cahuṇṭiyā ‘a pinch.’ cf. H. cyōṭi, Panj. cūṇḍhī.

<sup>9</sup> pai=prati.

<sup>10</sup> sāhettā gerund of sāhe=sāhai (śasti) ‘telling, summoning.’ Lādāya, i.e. Lāṭa=S. Gujarāt.

soūṇa mahābala-sāmaggi niggao patto ya visaya-sandhiṃ.  
tao donhaṃ pi dapp'-uddhara-sennāṇaṃ laggam āohaṇaṃ.<sup>1</sup>

*Translation.*

When the sage by some channel came to know of this, he departed from the city, and travelling without stopping he came to the land called the Land of the Śakas. Those who are chiefs there, are called Shāhīs, and he that is overlord of the chiefs, the crest-jewel of the whole bevy of princes, is styled Shāhānushāhī. Then the Kālaka sage abode with one of the Shāhīs, and won his favour by charm and spell. Now once upon a time when this Shāhī was with the sage and full of great delight was passing the time with various amusements, the porter entered and made this announcement, "My lord, a messenger from the Shāhānushāhī is standing at the door." The Shāhī said: "Bring him in at once." At the word he entered and sat down on the seat given him. Then the messenger handed over a present. At the sight of this the Shāhī's face grew black as the sky at the beginning of the rains. Then thought (the sage), "Well, surely this seems an extraordinary thing; for servants when they see a mark of favour sent by their master become filled with great joy like peacocks at the sight of clouds—but his face is black. I will ask him the reason." Meanwhile the messenger went to the quarters (?) shown him by the Shāhī's people. Then the sage asked: "Come now, why do you seem distressed at the coming of a favour from your lord?" He replied: "Your Reverence, this is no favour, but a mark of his anger that has come. For with whomever our king is wroth, to him he sends a dagger marked with his name, so for some reason or other being wroth with us, he has sent this dagger; and with this same must I slay myself. His word may not be gainsaid under pain of dreadful punishment." The sage said: "Is he wroth with you only, or with some other also?" The Shāhī said: "With ninety-five other kings besides myself for the weapon is marked with the number 96."

<sup>1</sup> uddhara = uddhura. āohaṇa 'battle' (ā + yudh).

Quoth the sage : " If that is so, do not do away with yourself." The other said : " When the king is enraged, he does not stop short of destroying a family, but when I am dead, the rest of my family will be left in peace." The sage said : " If that is so, send the word to all the ninety-five kings by your own messenger, that you are going to the Hinduk country." Then he questioned the messenger thus, " Good sir, who are the other five and ninety kings with whom His Majesty is angry?" He gave all their names. Then dispatching a messenger he sent his own message to them all severally, saying, " Come to me, do not abandon your lives, I will take thought for everything." Then they came to him straightway with all their gear, for it is hard for a man to abandon his life, and seeing they had arrived, he asked the sage : " Your Reverence, what are we to do now?" The sage replied : " Cross the Indus with troops and transport and go to the Hinduk country." Then they embarked on vessels and reached the district of Surat, and in the meanwhile the rainy season arrived. Then finding the roads were difficult, they divided the district of Surat into ninety-six parts and stayed there.

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Observing the glory of the autumn season as described above, the Kālaka sage, with the desire of fulfilling his own wish, said to them : " Ho, why are you idling here?" Said they : " Direct us what we should do."

The sage said : " Capture Ujjain, for that is the key to the Mālava country; there you will find subsistence in abundance." They said : " We will do so; but we have no supplies, for in this country we have obtained barely enough to eat."

Then the sage turned all the potters' stuff into gold by simply sprinkling it with a mere pinch of magic powder and said to them : " Take this as supplies."

So they divided it and with all their gear set out for Ujjain. And meantime all the kings of the Lāṭa region, these they summoned and arrived at the frontier of the Ujjain country.

Then Gardabhilla, hearing of the approach of a hostile army,

went out with a great army all complete and reached the frontier. Then began a battle between the two armies swelling with pride.

Ardha-Māgadhi.] Extract No. 19.

Udāyaṇa.

[Jacobi No. III, Portions.]

(p. 28) teṇaṃ kāleṇaṃ teṇaṃ samaeṇaṃ Sindhu-Sovireṣu  
jaṇavaesu Vīyabhae nāmaṃ nāyare hotthā ; <sup>1</sup> Udāyaṇe nāmaṃ  
rāyā, Pabhāvaī devī. tise jetthe putte Abhiṇ nāmaṃ juvva-rāyā  
hotthā ; niyae bhāiṇeṇṇe <sup>2</sup> Kesi nāmaṃ hotthā. se naṃ Udāyaṇe  
rāyā Sindhu-Sovira-pāmokkhāṇaṃ <sup>3</sup> solasaṇhaṃ jaṇavayāṇaṃ  
Vīyabhaya-pāmokkhāṇaṃ tiṇhaṃ tevaṭṭhiṇaṃ nayara-sayā-  
naṃ <sup>4</sup> Mahaseṇa-pāmokkhāṇaṃ dasaṇhaṃ rāyāṇaṃ baddha-  
maudāṇaṃ viṇṇa-seya-cāmara-vāya-vīyaṇāṇaṃ annesiṃ ca  
rāīsara-talavara-pabhiṇaṃ āhevaccāṃ kuṇamāṇe viharai. <sup>5</sup>  
evaṃ ca tāva eyaṃ.

\* \* \* \* \*

The tale then switches into Jain Māhārāṣṭri and tells of Kumāranandī the uxorious ('itthilolo') goldsmith who collected 500 wives at 500 of gold apiece, and was chosen as their lord by the demi-goddesses of Five-Rock Island. Eventually the story comes round to Udāyaṇa, and we are told in Ardha-Māgadhi (i.e., scripture language), of his conversion.

(p. 32.) tae naṃ se Udāyaṇe rāyā annayā kayāi posaha-  
sālāe posahiṇe ege abhe pakkhiyaṃ posahaṃ sammaṃ paḍiṇā-

<sup>1</sup> Vīyabhae=*Vītabhaya*, nom. sing. in *e* being a characteristic of this Prakrit. hotthā 3rd sing. aor. ātm. of *ho=bhava-*, used also of other persons and numbers.

<sup>2</sup> bhāiṇeṇṇa 'sister's son' (*bhāgineya*). niyaya=niya 'own' (*nīja*).

<sup>3</sup> pāmokkha (*pramukha*).

<sup>4</sup> tevaṭṭhi 'sixty-three' (also *tesaṭṭhi*). saya 'hundred' (*sata*) § 112. Apparently means "of 363 towns."

<sup>5</sup> viṇṇa 'bestowed' (*vi+tr*). seya 'white' (*śveta*). vīyaṇa 'fanning' (*vīj*). annesiṃ gen. pl. 'of others' (M. has *aṇṇāṇaṃ*). rāīsara 'princes' (*rūjeśvara*). talavara 'chief.' talāro in Deśī-nāma-mālā=*nagarārakṣaka*. āhevaccāṃ 'overlordship' (*ādhipatyam*). kuṇamāṇe ātm. pres. part. of *kuṇai*.

garamāṇe viharai.<sup>1</sup> tao tassa puṇṇarattāvaratta-kāla-sa-mayaṃsī jāgariyaṃ karemaṇassa eyārūve ajjhatthie samup-pajjithā:<sup>2</sup> dhannā naṃ te gāma-nagarā, jattha naṃ samaṇe Vire viharai, dhammaṃ kahe; dhannā naṃ te rāisara-pabhiṇṇo, je samaṇassa Mahāvīrassa antie kevali-pannattaṃ dhammaṃ nisāmenti,<sup>3</sup> evaṃ pañcānupuvvayaṃ satta-sikkhāvaiyaṃ sāvaga-dhammaṃ duvālasa-vihaṃ<sup>4</sup> paḍivajjanti, evaṃ muṇḍā bhavittā āgārā aṇagāriyaṃ pavvayanti.<sup>5</sup> taṃ jai naṃ samaṇe bhagavaṃ Mahāvīre puṇṇānupuvvīṃ dūjjamāṇe ih' eva Viyabhae āgacchejjā,<sup>6</sup> tā naṃ aham avi bhagavaṃ antie muṇḍe bhavittā jāva pavvaesjā. tae naṃ bhagavaṃ Udāyaṇassa eyārūvaṃ ajjhatthiyaṃ jānittā Campāo paḍinikkhamittā, jeṇ' eva Viyabhae naṃyare, jeṇ' eva Miyaṇe ujjāṇe, teṇ' eva viharai. tao paṇisā<sup>7</sup> niggayā Udāyaṇe ya. tae naṃ Udāyaṇe Mahāvīrassa antie dhammaṃ soccā haṭṭha-tuṭṭhe evaṃ vāyā-sī:<sup>8</sup> jaṃ navaraṃ jeṭṭha-puttaṃ rajje ahi-sīncāmi, tao naṃ tubbhaṃ antie pavvayāmi. sāmī bhaṇai: ahāsuhaṃ, mā paḍi-bandhaṃ karehi! tao naṃ Udāyaṇe ābhiyogiyaṃ haṭṭhi-ṛayaṇaṃ duruhittā<sup>9</sup> sae gihe āgae. tao Udāyaṇassa eyārūve ajjhatthie

<sup>1</sup> kayāi=*kadūcit*. posaha 'fast' (*upavasatha*) § 74. a-bīe 'without a second.' pakkhiyaṃ 'fortnightly.' sammam (*samvaka*). paḍijāgaramāṇa 'keeping vigii,' 'performing religious duty.'

<sup>2</sup> puṇṇaratta 'first part of the night,' avaratta 'second half of the night.' karemaṇa atm. pres. part. from karei. eyārūva 'of this form.' ajjhatthiya 'thought' (*ādhyātmika*). samuppajjithā, aorist (*sam+ud+pad*) cf. hotthā 'was.'

<sup>3</sup> kevali 'possessing supreme or absolute knowledge.' -pannattaṃ (*prajñaptam*). nisāmenti 'hear' (*ni+śam*).

<sup>4</sup> anuvvayaṃ 'ordinance' (*anuvrata*): 5 commands for laymen, Jain technicality. sikkhāvaiya 'precept' (*\*śikṣāpadika*). duvālasa 'twelve.'

<sup>5</sup> bhavittā gerund § 112. āgāra 'house.'

<sup>6</sup> puṇṇānupuvvīṃ 'in succession.' dūjjamāṇa 'wandering' (*du*) āgacchejjā, opt.

<sup>7</sup> paṇisā 'community' (*pariṣad*).

<sup>8</sup> soccā 'having heard' (*śrūtvā*). cf. caccara=*catvāra*. JM. haṭṭha=*hṛat*. vāyāsi 'spoke.' aorist (*vad*).

<sup>9</sup> ābhiyogiya (*ābhiyogika*) sometimes a kind of deity 'belonging to the heavenly service.' Here Jacobi suggests a state elephant. duruhittā 'having mounted' (*\*uduruh* for *ud+ruh*).

jāe: jai nam Abhiim kumāraṃ rajje ṭhavittā pavvayāmi, to Abhi rajje ya raṭṭhe ya jāva janavae ya mānussaesu ya kāmabhogesu mucchie aṇāiyaṃ anavayaggaṃ saṃsāra-kantāraṃ anupariyaṭṭissai.<sup>1</sup> taṃ seyaṃ khalu me niyagaṃ bhāṇeṭṭaṃ Kesim kumāraṃ rajje ṭhavittā pavvattae.<sup>2</sup> evaṃ sampehettā<sup>3</sup> sobhaṇe tihi-karaṇa-muhutte koḍumbiya-purise ya saddāvetṭā<sup>4</sup> evaṃ vayāsi: khippām eva Kesissa kumārassa rāyābhiseyaṃ uvaṭṭhaveha!<sup>5</sup> tao mahiddhi<sup>6</sup> abhisitte Kesi kumāre rāyā jāe jāva pasāsemāṇe viharai. tao Udāyaṇe rāyā Kesim rāyaṃ āpucchai: ahaṇ-ṇaṃ, devānuppiyā,<sup>7</sup> saṃsāra-bha'uvviggo pavvayāmi. tao Kesi rāyā koḍumbiya-purise saddāvetṭā evaṃ vayāsi: khippām eva Udāyaṇassa ranno mah'atthaṃ mah'arihaṃ nikkhamāṇābhiseyaṃ uvaṭṭhaveha! tao mahayā vibhūle abhisitte siviyaṛūdhe<sup>8</sup> bhagavao samīve gantūṇa pavvaie jāva baṇūṇi cauttha-chatṭh'-atṭhama-dasama-duvālasa-mās'addhamāsāṇi tavo-kammāṇi kuvvamāṇe<sup>9</sup> viharai.

(p. 34) tao se Udāyaṇe anagāre bahūṇi vāsāṇi sāmanna' pariyāgaṃ pāṇittā saṭṭhiṃ bhattāṇi anasaṇāe cheettā<sup>10</sup> jass'

<sup>1</sup> mucchiya 'greedy' (*mūrch*). aṇāiya 'without beginning,' anavayagga 'without end,' lit. 'having the point not bent' (*anamadagra*=Pali *anamatagga* Pisch. §251). anupariyaṭṭissai 'will wander through' (*anu + pari + vrt*).

<sup>2</sup> seyaṃ 'better' (*śreyas*). pavvattae, infin.

<sup>3</sup> sampehettā 'having pondered over' (*saṃ + pra + ikṣ*). This treatment of *kṣ* especially in the root *ikṣ* is common in AMg. JM. anuppehanti=*anuprekṣante*. dāhiṇa=*dakṣiṇa* occurs also in M. and Śaur.

<sup>4</sup> koḍumbiya 'belonging to the family.' saddāvetṭā. gerund of saddāvei caus. of saddei nominal from sadā (*śabda*).

<sup>5</sup> khippām eva (*keipram eva*) AMg. regularly lengthens *a* of final *-a* before enclitic *eva*: juttām eva=*yuktam eva* (Pischel § 28). uvaṭṭhaveha caus. (*upa + sthā*)

<sup>6</sup> idḍhi=*ṛddhi*.

<sup>7</sup> devānuppiyā, voc. sing. deva + anuppiya.

<sup>8</sup> siviya 'pālki' (*śibikā*).

<sup>9</sup> kuvvamāṇe cf. kareṃāṇassa and kuṇamāṇe above.

<sup>10</sup> sāmanna abstract of samana (*śramaṇa*). pariyāga 'wandering' means *paryāya*; another form is *pariyāya*. Pischel doubts derivation from *paryāyaka*, suggests \**pariyāva* with *ga* for *va* (cf. AMg. *juvala*=*yugala*), so also AMg. JM. *pajjava*=*paryūyā*; JŚ. *pajjaya*. pāṇittā 'having ful

aṭṭhāe<sup>1</sup> kirai nagga-bhāve muṇḍabhāve, taṃ aṭṭhaṃ patte  
jāva dukkha-pahīṇe tti.

\* \* \* \* \*

tae ṇaṃ Abhi-kumārassa puvvarattāvaratta-kāla-sama-  
yamsi evaṃ ajjhatthie jāe : ahaṃ Udāyanaṃ jeṭṭhaputte  
Pabhāvale attae ; maṃ rajje aṭṭhāvettā Kesin rajje ṭhāvettā<sup>2</sup>  
pavvaie. imeṇaṃ mānuseṇaṃ dukkheṇaṃ abhibhūe samāṇe<sup>3</sup>  
Viyabhayaṃ niggacchittā Campāe Koṇiyaṃ uvasaṃpajjittāṇaṃ  
viula-bhoga-samannāgae yāvi hotthā.<sup>4</sup> se ṇaṃ Abhi kumāre  
samaṇovāsae<sup>5</sup> abhigaya-jīvāṣṭve Udāyaneṇaṃ raṇṇā samaṇu-  
baddha-vere yāvi hotthā. tao Abhi kumāre bahūṃ vāsāṃ  
samaṇovāsaga-pariyāgaṃ pāṇittā addhamāsiyāe saṃlehaṇāe  
tisaṃ<sup>6</sup> bhattāṃ cheettā tassa ṭhāṇassa anāloiya-paḍikkante  
kālaṃ kiccā<sup>7</sup> Asurakumārattāe uvavanno. egaṃ paliovamaṃ  
ṭhi<sup>8</sup> tassa ; Mahāvidehe sijjhihi tti.<sup>9</sup>

### Translation.

#### Udāyana.

At that period and at that very time there was a city Vita-  
bhaya by name in the countries of Sindh and Sauvira. Udā-  
yana was the king thereof, and Prabhāvatī his queen whose  
eldest son was crown prince, Abhihit by name. He had a  
nephew named Kesin. Now that Udāyana the king was wield-  
ing the overlordship of sixteen countries whereof Sindh and

filled' (*pra + āp*). aṇasaṇa 'fasting.' cheettā 'having cut' cf. *chettum*  
M. J.M. chēttūṇa (\*chēttettā chetettā).

<sup>1</sup> aṭṭhāe 'on account of.'

<sup>2</sup> attae 'son' (*ātmajaḥ*). ṭhāvettā, gerund caus. (*sthā*).

<sup>3</sup> samāṇa 'being.'

<sup>4</sup> uvasaṃpajjittāṇaṃ gerund (*upa + sam + pad*). samannāgaya 'pro-  
vided with' (*sam + anu + ā + gam*). yāvi (*ca + api*).

<sup>5</sup> samaṇovāsaya 'lay believer.'

<sup>6</sup> saṃlehaṇā 'final' mortification' (before death) (*saṃlekhaṇā*). tisaṃ  
'thirty.'

<sup>7</sup> anāloiya-paḍikkanta 'unrepented and unconfessed' (*anālocita-pratik-  
rānta*). kiccā gerund (*kr*).

<sup>8</sup> paliovama = *palyopama*, a very high number. ṭhi 'durance' § 12.

<sup>9</sup> sijjhihi 'will be fulfilled.' fut. of *sijjhai*, i.e. 'will attain perfection.'



Sauvīra were the chief, of three hundreds of townships and sixty-three, with Vitabhaya as the chief, of ten crowned rajas of whom Mahāsena was the chief, granted the right of fanning with white *chauris*, and of other princes, chiefs, and the like. And even so it was.

Now once upon a time that king Udāyaṇa fasted in the hall of fasting, all alone, the fortnightly fast, duly performing his sacred duty. Now while he was keeping vigil in the middle of the night there came to him such a thought as this : rich are those villages and towns, wherein the ascetic Vira dwells, and declares the law ; rich are those princes, and the like, who in the presence of the ascetic Mahāvīra hear the law perceived by absolute knowledge, who accept the twelvefold Disciples' Law, consisting of the Five Ordinances and the Seven Precepts, and stripped of all leave their homes, and homeless enter into the Order. If now the holy ascetic Mahāvīra wandering from place to place should come here to Vitabhaya, then would I before the holy one strip me and enter the Order. Now the holy one knowing this thought of Udāyaṇa's departed from Campā and took up his abode near that very town of Vitabhaya, where the Deer-park was, and the community came out, and also Udāyaṇa. Then Udāyaṇa having heard the law in the presence of Mahāvīra was pleased and delighted and spake as follows : " I will even now consecrate my eldest son in the kingship, and then will I enter the Order before thee." The master said : " Please make no obstacle ! " Then Udāyaṇa mounted a splendid state elephant and went within his house. Then there came to Udāyaṇa such a thought as this : " If now I put Prince Abhijit on the throne, and enter the Order, then Abhijit on the throne, in the kingdom and the country, lusting among the human joys of passion will wander along through the wilderness of rebirth without beginning, without end, so is it better to place my nephew Prince Keśin on the throne before I enter the Order." Having pondered this over, on an auspicious lunar day, half-day and moment, he summoned the men of his household and spake thus : " Quickly prepare

the coronation of Prince Keśin." Then with great pomp Prince Keśin became king, and continued reigning. Then King Udāyana took leave of King Keśin: "I now, Oh beloved of the gods, disquieted by the fear of rebirth, will enter the Order." Then King Keśin summoned the men of his household and said: "Quickly prepare a rich and sumptuous ceremony of initiation for King Udāyana."

Then was he consecrated with great *éclat*, and getting into a palanquin went into the presence of the holy one and entered the Order, and continued to perform many an act of penance, fasts of the fourth, sixth, eighth, tenth and twelfth,<sup>1</sup> those of the half-months, months and the like.

Then that Udāyana having for māny years fulfilled the ascetic's vow of homeless wandering, and in his fasting having cut off sixty meals, he attained that end, for the sake of which a man becomes naked and shorn—release from pain.

Now in the middle of the night a thought occurred to Abhijit as follows: "I am the eldest son of Udāyana, the son of Prabhāvatī. Setting me aside, he has set Keśin on the throne, and entered the Order." Overwhelmed by this human trouble, he left Vitabhaya and found his way to Koniya in Campā where he was provided with plentiful enjoyments. Now that Prince Abhijit was a lay believer with a knowledge of the living and the dead, and he retained an enmity against the King Udāyana. Then Prince Abhijit having for many years fulfilled the wandering of a lay adherent, having cut off thirty meals in the half-monthly final mortification, and having his deeds of that stage unconfessed and unrepented met his fate to become a Demon prince. The duration thereof is one myriad; he will attain perfection in great Videha.

Ardha-Māgadhī.] Extract No. 20.

From the Seventh Lecture of the Uvāsagadasāo.

(180 Polāsapure nāmaṃ naysre, ṣ hassambavane ujjāne.  
Jiya-sattū rāyā.

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<sup>1</sup> To last 1, 2, 3, 4 and 5 days.

- (181). Tattha naṃ Polāsapure nayare Saddāla-putte nāmaṃ kumbhakāre Ājiviovāsae<sup>1</sup> parivasai. Ājiviya-sa-mayaṃsi<sup>2</sup> laddh'atthe gahiy'atthe pucchiy'atthe viṇicchiy'atthe abhigay'atthe atthi-mimja-pemāṇu-rāga-ratte<sup>3</sup> ya "ayam āuso,<sup>4</sup> Ājivia-samae atthe ayam param'atthe, sese aṇatthe" tti Ājiviya-sama-eṇaṃ appāṇaṃ bhāvemāṇe viharai.
- (182). Tassa naṃ Saddālaputtassa Ājiviovāsagassa ekkā hiraṇṇa-koḍi nihāṇa-pauttā, ekkā vaddhi-pauttā, ekkā pavitthara-pauttā, ekke vae dasa-go-sāhassie-ṇaṃ vaenaṃ.<sup>5</sup>
- (183). Tassa naṃ Saddālaputtassa Ājiviovāsagassa Aggimittā nāmaṃ bhāriyā hotthā.
- (184). Tassa naṃ Saddālaputtassa Ājiviovāsagassa Polāsa-purassa. nayarassa bahiyā pañca kumbhakārāvana-sayā hotthā. Tattha naṃ bahave purisā diṇṇa-bhāi-bhatta-veyaṇā kallākallim<sup>6</sup> bahave karae ya vārae ya pihaḍae ya ghaḍae ya addha-ghaḍae ya

<sup>1</sup> Ājiviovāsae, 'an adherent, follower (*upāsaka*) of the Ājivikas.' The Ājivika sect was founded by Gosāla, the son of Maṅkhalī, a contemporary of Mahāvīra. Gosāla's doctrine was "that there is no such thing as exertion or labour or power or vigour or manly strength, but all things are unalterably fixed." *Uvāsaga-d*, ° VI, 166. (*Vide* Hoernle's note, 253.)

<sup>2</sup> "in the doctrine," loc. sing. § 92. v.

<sup>3</sup> mimja, 'marrow': Panjabi miṁjh, mijjh: Sindhi miju: Guj. mij. H. mīgī (Skt. *majjā*). Hoernle translates "being filled with a passionate love towards them as for the most excellent thing," i.e. as in his note "as for the marrow of bones." The marrow is rather the physical basis of passion, not its object.

<sup>4</sup> āuso 'longlived' voc. (Skt. base *āyusmat*) used as a title of respect. Hoernle, following the commentary on another passage, takes ayamāuso together, this being the form of address used by a teacher to his pupil.

<sup>5</sup> vae 'herd' (*vrajaḥ*).

<sup>6</sup> bhāi 'hire' (*bhṛtī*), veyana 'wages, salary' (*vetana*). Hoernle takes it "received food in lieu of wages." Compare however *bhṛtyannam* 'board and wages.' It would appear that their salary comprised food and wages. Kallākallim (Skt. *kalyaṇ kalyam*) 'every morning.' For ending, compare *purvīm* (= *pūrvīm*).

kalasae ya aliñjarae ya jambūlae ya utṭiyāo ya karenti,<sup>1</sup> anne ya se bahave purisā diṇṇa-bhai-bhatta-veyanā kallākallim tehiṃ bahūhiṃ karaehiṃ ya jāva utṭiyāhi ya rāya-maggaṃsi vittim kappemāṇā viharanti.

- (185) Tae ṇaṃ se Saddālaputte Ājiviovāsae annayā kayāi puvvāvar'aṇha-kāla-samayaṃsi jeṇeva Asoga-vaṇiyā teṇeva uvāgacchai, -ttā<sup>2</sup> gosālassa Mañkhuliputtassa antiyaṃ dhamma-paṇṇattim uvasampajjittāṇaṃ<sup>3</sup> viharai.
- (186). Tae ṇaṃ tassa Saddālaputtassa Ājiviovāsagassa ege deve antiyaṃ pāubbhavittā.<sup>4</sup>
- (187). Tae ṇaṃ se deve antalikkha-paḍivaṇṇe sakhiṅkhiṇiyātim jāva parihie Saddālaputtam Ājiviovāsayaṃ evaṃ vayāsi. "Ehii ṇaṃ, devaṇuppiyā, kallam ihaṃ mahā-māhaṇe uppanna-nāṇa-damsana-dhare 'tiya-paccuppanna-m-aṇāgaya-jāṇae<sup>5</sup> Arahā Jīṇe Kevalī savvaṇṇū savva-darisi te-lokka-vahiya-mahiya-pūie, sa-deva-manuṇyāsuraṇṇaṃ logassa accaṇiṇiṇe vandaṇiṇiṇe sakkāraṇiṇiṇe sammāṇaṇiṇiṇe kallāṇaṃ maṅgalaṃ devayaṃ ceiyaṃ<sup>6</sup> jāva pajjuvāsaniṇiṇe.<sup>7</sup> tacca-<sup>8</sup>

<sup>1</sup> *karaka* "water-vessel, esp. one used by students or ascetics." M.W. *cūraka* 'kind of vessel,' *piṭharaka* 'pot, pan,' *ghaṭaka* H. *ghaṭā*, *kalasa* 'pitcher' aliñjara ("small earthen water jar" M.W.), *jambūlaya* and *utṭiyā* 'three very large kinds of jars.' Hoernle.

<sup>2</sup> -ttā after a verb stands for the corresponding gerund. *gacchai*, *ttā* = *gacchati*, *gacchittā* 'he goes, and having gone.'

Gerund from *uvasampajjai* (*upa + sam + pad*).

ātm. aor. of *pāubbhavai* (*prādur + bhū*) 'appeared.

'tiya- 'past' (*atita*), *paccuppanna* 'present' (*prati + ud + vad*), -m-sandh. consonant, *aṇāgaya* 'future.' Text has *paḍupanna* for *paḍupanna*, i.e. *paḍi + uppanna*.

<sup>6</sup> *ceiya* 'sacred' lit. = *caitya* 'sacred shrine,' *vahiya* 'rapturously gazed at' (Dési).

<sup>7</sup> 'Worshipful' (*pari + upa + ās*).

<sup>8</sup> *tacca* 'meritorious.' Comm. says = *taṇṇa*, so also *Hemacandra* II, 21; but Pali has *taccha*. Otherwise from *tattva*. Pischel (§ 281) says rather \**tattva* through \**tāṭṭya*. Cf. *Komani tatcho* = 'true.'

kamma-sampaya-sampautte taṃ naṃ tumaṃ van-  
dejjāhi jāva pajjuvāsejjāhi, pāḍihāriṇaṃ<sup>1</sup> pi-  
dha-phalagā-sijjā-saṃthāraṇaṃ uvanimantejjāhi.”  
Doccaṃ pi taccam pi evaṃ vayai, -*ttā* jām eva disaṃ  
pāubbhūe tām eva disaṃ paḍigae.

Hearing of the arrival of Mahāvira—

- (190). Tae naṃ se Saddālaputte Ājivīōvāsae imise<sup>2</sup> kahāe  
laddhaṭṭhe samāṇe “evaṃ khalu samāṇe bhagavaṃ  
Mahāvire jāva viharai, taṃ gacchāmi naṃ samaṇaṃ  
bhagavaṃ Mahāviraṃ vandāmi jāva pajjuvāsāmi,”  
evaṃ saṃpehei;<sup>3</sup> -*ttā* ṇhāe jāva pāyacchitte<sup>4</sup>  
suddhappāvesāim<sup>5</sup> jāva appa-mahagghābharaṇālam-  
kiya-sarire maṇussa-vaggurā<sup>6</sup>-parigae sāo<sup>7</sup> gihaō  
paḍi-nikkhamaī, -*ttā* Polāsapuram nayaram majjhaṃ  
majjheṇaṃ niggaḇchai, -*ttā* jeṇeva Sahassambavaṇe  
ujjāṇe jeṇeva samāṇe bhagavaṃ Mahāvire teneva  
uvāgaḇchai, -*ttā* tikkhutto<sup>8</sup> āyāhiṇaṃ payāhiṇaṃ<sup>9</sup>  
karei *ttā* vandai namaṃsai -*ttā* jāva pajjuvāsai.

Mahāvira addressed the company and accepted  
Saddālaputta's hospitality.

- (195). Tae naṃ se Saddāla-putte Ājivīōvāsae annayā kayāi

<sup>1</sup> *prātihārika* “a Jain technical term, meaning ‘what is always kept ready for the use of some one.’” Hoernle.

<sup>2</sup> imise = M. imīe, imīa JM. imīe, imāe Ś. imāe.

<sup>3</sup> saṃpehei ‘reflects’ (*saṃ + pra + kṣ*). kkh > kh > h. This change occurs in both AMg. and JM.

<sup>4</sup> Comm. = *prāyaścitta* ‘expiation,’ i.e. precautionary rites. Another interpretation is ‘touched by the feet,’ chitta from chivai ‘touch’ (*kṣip*).

<sup>5</sup> Comm. *suddhātma-vaiśikūṇi* ‘(clothes) fit to adorn a purified person,’ or *suddha-prāveśyāni* ‘clean and fit for entering a king's court.’

<sup>6</sup> vaggurā ‘crowd’ (*vāgurā* “toils”).

<sup>7</sup> sāo ‘from his own’ (*sva*), giha ‘house’ (so also JM. commoner geha).

<sup>8</sup> tikkhutto ‘thrice’ (*\*triskṛtvāḥ* or *trikṛtvāḥ*). Cf. AMg. dukhutto, dukkhutto ‘twice.’

<sup>9</sup> āyāhiṇaṃ payāhiṇaṃ = *ā-dākṣiṇa-pradākṣiṇaṃ*.

vāyāhayayaṃ kolāla-bhaṇḍaṃ anto sālāhiṃto bahiyā  
niṇei, -*ttā* āyavaṃsi dalayai.<sup>1</sup>

- (196) Tae ṇaṃ samaṇe bhagavaṃ Mahāvire Saddālaputtaṃ  
Ājiviōvāsayaṃ evaṃ vayāsi. "Saddālaputtā, esa  
ṇaṃ kolāla-bhaṇḍe kao?"<sup>2</sup>
- (197) Tae ṇaṃ sē Saddālaputte Ājiviōvāsae samaṇaṃ bhaga-  
vaṃ Mahāviraṃ evaṃ vayāsi. "Esa ṇaṃ bhante  
puvviṃ maṭṭiyā āsi, tao pacchā udaṇaṃ nimijjai;  
-*ttā* chāreṇa ya kariseṇa ya egayao msiijjai; -*ttā* cakke  
ārohiijjai; tao bahave karagā ya *jāva* uṭṭiyāo ya  
kajjanti."
- (198). Tae ṇaṃ samaṇe bhagavaṃ Mahāvire Saddālaputtaṃ  
Ājiviōvāsayaṃ evaṃ vayāsi. "Saddālaputtā, esa  
ṇaṃ kolālabhaṇḍe kiṃ uṭṭhāṇeṇaṃ *jāva* purisakkāra-  
parakkameṇaṃ kajjanti, udāhu aṇuṭṭhāṇeṇaṃ *jāva*  
apurisakkāra-<sup>3</sup>parakkameṇaṃ kajjanti?"

Saddālaputta maintains that they are made without  
effort, *etc.* because effort does not exist, but he is  
refuted and convinced.

#### Translation.

- (180). *There was a town called Polāsapura. Near it there was  
the garden Sahassambavaṇa. Jiya-sattū was king.*
- (181). *There in the town of Polāsapura lived a potter named  
Saddālaputta, a follower of the Ājiviyas. Having  
heard of, and acquired a knowledge of the tenets  
of the Ājiviyas, and having questioned, determined  
and mastered the meaning thereof, he became en-  
amoured of these with a passionate love suffusing  
the very marrow of his bones and continued to*

<sup>1</sup> āyavaṃsi 'in the heat of the sun' (*ātape*). dalayai comm. = *dadāti*,  
also dalai (dalāmi) usual form in AMg. for 'gives.'

<sup>2</sup> kao 'from what' (*kutaḥ*, i.e. \**ka-taḥ*). Ś. kado.

<sup>3</sup> purisakkāra = *puruṣākāra* 'as can be made by a man.' cf. *balakkāra*  
= *balāt-kāra*. Ordinary Skt. word *puruṣa-kāra*, Pali *purisa-kāra*.

conduct himself in accordance with the doctrine of the Ājīviyas, considering this to be the truth, the highest truth, and all the rest to be false.

- (182) That Saddālaputta, the follower of the Ājīviyas, had one crore of gold placed in deposit, one crore put out at interest, one crore invested in estate, and one herd with ten thousand head of cattle
- (183) That Saddālaputta the follower of the Ājīviyas, had a wife named Aggimittā
- (184). That Saddālaputta, the follower of the Ājīviyas, had five hundred potter-shops outside the town of Polāsapura. Therein a large number of men receiving wages in the form of food and goods, used to make from day to day numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars; and another large number of men, receiving wages in the form of food and goods, used to carry on a trade on the king's highway with those numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars.
- (185). Then that Saddālaputta, the follower of the Ājīviyas, at one time or another at the time of the midday hour used to betake himself where there was a little grove of *āsoka* trees; this he did and he was living in conformity with the law which he had received in the presence of Gośāla Mañkhaliputta.
- (186). Then in the presence of Saddālaputta, the follower of the Ājīviyas, there appeared a certain deva.
- (187). Then that deva standing in mid-air and decked out (*as described above, down to "with small bells"*) spoke thus to Saddālaputta, the follower of the Ājīviyas: "There will come here to-morrow, O beloved of the devas a great Māhāna, who possesses fully formed knowledge and insight, who knows the past, present, and future, who is an Arhat and Jīna, a Kevalin,

who knows all and sees all, who is rapturously gazed at, adored and worshipped by the *dwellers* in the three worlds, who for the world with devas, men and asuras is an object of worship, praise, honour, respect and service as something excellent, auspicious, divine and sacred (*and so on*), who is furnished with an abundance of meritorious works, him shouldst thou praise (*and as above, down to 'wait upon'*) and hospitably invite to a standing provision of stool, plank and bedding." A second and a third time he said this, and having done so he returned in that direction whence he had appeared.

\* \* \* \* \*

- (190). Then that Saddālaputta, the follower of the Ājīviyas, being informed of this news thinks to himself: "So then the Ascetic the blessed Mahāvīra (*and so on, down to*) is paying a visit here; I will go and praise the Ascetic, the blessed Māhavīra, and I will (*so on, down to*) wait upon him." Thinking thus he bathed and (*as before*) performed precautionary rites, put on clean robes, adorned his person with a few costly jewels, and surrounded by a crowd of men-servants came out of his house. Having come out, he passed right through the midst of the town of Polāsapura. Having passed through he approached the place, where there was the Sahassambavaṇa Garden, where the blessed Mahāvīra was, and having approached, he circumambulated him three times from left to right. Having done so he praises him, and worships him and (*having praised him, and worshipped him, and so on, down to*) he stands in waiting upon him.

- (195). Then that Saddālaputta, the follower of the Ājīviyas, at some time or other brought out his air-dried potter's ware from within his workshops: and having done so placed it in the heat of the sun.



- (196) Then the Ascetic, the blessed Mahāvīra, spoke thus unto Saddālaputta, the follower of the Ājīviyas, "Saddālaputta, what is this potter's ware made of?"
- (197). Then that Saddālaputta, the follower of the Ājīviyas, spake unto the Ascetic, the blessed Mahāvīra, as follows: "This ware was at first clay, and after that it is kneaded with water; and then it is thoroughly mixed with potash and dung; and then it is placed upon the wheel and thence are made many bowls (*and the rest as before*)."
- (198). Then the Ascetic, the blessed Mahāvīra, spake thus unto Saddālaputta, the follower of the Ājīviyas: "Saddālaputta, is this potter's ware made with exertion and (*so on, down to*) manly strength, or is it made without exertion and (*so on, down to*) manly strength?"

**Ardha-Māgadhī.] Extract No. 21.**

**Jinacaritra.**

Being part of the Kalpasūtra ascribed to Bhadrabāhu.  
Edited by Jacobi.

- (56). Tae<sup>1</sup> nam Siddhatthe khattie paccūsa-kāla-samayamsi  
koḍumbiya-purise saddāvei, -itā evam vayāsi
- (57). "khippām<sup>2</sup> eva, bho Devānuppiyā! ajja savisesam  
bāhriyam uvatthāna-sālam<sup>3</sup> gandhōdaya-sittam suiya-  
sammajjiovalittam<sup>4</sup> sugandha-vara-paṇca-vanna-  
pupphōvayāra<sup>5</sup>-kalyam kālāguru-pavara-kundurukka-  
turukka-ḍajjhanta-dhūva-maghamaghanta-gandh-ud-

<sup>1</sup> J. reads *tate* in this and some other places. Other MSS. have *tae*.

<sup>2</sup> Vide page 63.

<sup>3</sup> 'assembly-room, pavilion.'

<sup>4</sup> 'cleaned' (*śuc*) 'swept' (*śam + mṛj*) and 'smeared' (*upa + lip*).

<sup>5</sup> *uvayāra* 'decorations, festoons' (*upa + kr*).

dhuyābhirāmaṃ<sup>1</sup> sugandha-vara-gandhiyaṃ gandha-  
vatti<sup>2</sup>-bhūyaṃ kareha kāraveha, karittā ya kāravittā  
ya sihāsaṇaṃ rayāveha,<sup>3</sup> -ttā maṃ eyaṃ āṇattiyaṃ  
khippāṃ eva paccappināha.<sup>4</sup>"

(58). Tae naṃ te koḍumbiya-purisā Siddhatthenaṃ rannā  
evaṃ vuttā samānā, haṭṭha-tuṭṭha-jāva-haya-hiyayā,  
karayala-jāva kaṭṭu:<sup>5</sup> "evaṃ sāmī!" tti āṇāe  
viṇaṇaṃ vayanāṃ paḍisuṇanti, -ttā Siddhatthassa  
khattiyassa antiyāo paḍinikkhamanti, -ttā jeṇ'eva bāhi-  
riyā uvaṭṭhāṇa-sālā, teṇ'eva uvāgacchanti, -ttā khip-  
pāṃ eva savisesaṃ bāhriyaṃ uvaṭṭhāṇa-sālaṃ gan-  
dhōdaya-sittaṃ suia-jāva sihāsaṇaṃ rayāvinti, -ttā  
jeṇ'eva Siddhatthe khattie, teṇ'eva uvāgacchanti,  
-ttā karayala-pariggahiyaṃ dasa-nahaṃ sirasā vattaṃ  
aṇḍjalīṃ kaṭṭu Siddhatthassa khattiyassa taṃ āṇat-  
tiyaṃ paccappinanti.

(59). Tae naṃ Siddhatthe khattie kallaṃ pāu-ppabhāyāe raya-  
ṇīe, phull'uppala-kamala-komal'ummilliyammi aha-  
paṇḍure pabhāe, rattāsoga-ppagāsa-kimsuya-suya-mu-  
ha-guṇj'addha-rāga-sarise<sup>6</sup> (bandhujīvaga-pārāva-  
ṇa-calāṇa-nayaṇa-parahuya-suratta-loyaṇa-jāsuyaṇa-  
kūsuma-rāsi-hiṃgulaya-niyarāireya-rehanta-sarise)<sup>7</sup>

<sup>1</sup> aguru 'aloo.' kundurukka 'olibanum.' turukka 'incense.' magha-  
maghanta cf. Panj. maghṇā 'burn,' H. maghan 'redolent.' uddhuya =  
uddhūta. dhūva 'incense.'

<sup>2</sup> vatti (vartī).

<sup>3</sup> rayāveha 'have prepared' caus. (rac;

<sup>4</sup> 2nd plur. imperat. of paccappinai 'returns' denom. from *pratijarpana*.

<sup>5</sup> kaṭṭu (*kartu*) originally infin. used as gerund (*kṛtvā*).

<sup>6</sup> -ppagāsa (*prakāśa*). kimsua "*Butea frondosa*" (*kimśuka*). suya  
'parrot' (*śuka*). guṇjaddha. The construction is Siddhattho...sayā-  
ṇijjāo abbhuṭṭhei; with locative absolute rayāṇīe, pabhāe, sūro  
diṇayare, andhayāre, jīvaloe.

<sup>7</sup> bandhujīvaka "Pentapetes Phœnicia." pārāvaṇa 'pigeon' (*pārāvata*).  
parahuya 'cuckoo' (*parabhṛta*). jāsuyaṇa 'Chinese rose.' hiṃgula  
'cinnabar.' nikara 'mass.' atireka 'excess.' rehanta 'shining.'

kamalāyara-saṇḍa-bohae<sup>1</sup> utṭhiyammi sūre, saḥassa-rassimmi diṇayare teyasā jalante, (ahakkameṇa uie divāyare, tassa ya kara-paharāparaddhammi andhayā-re, bālāyava-kunḥkumeṇaṃ khacie vva jīva-loe)<sup>2</sup> sayaññjāo abbhutṭhehi.

- (60). -*ttā* pāya-piḍhāo paccoruhai,<sup>3</sup> -*ttā* jeṇ'eva aṭṭaṇa-sālā,<sup>4</sup> teṇ'eva uvāgacchai, -*ttā* aṭṭaṇa-sālaṃ aṇupavisai, -*ttā* aṇega-vāyāma-jogga-vaggaṇa-vāmadana-malla-juddha-karaṇehiṃ,<sup>5</sup> sante parissante saya-pāga-saḥassa-pāgehiṃ<sup>6</sup> sugandha-tilla-m-āiehiṃ piṇaññje-hiṃ divaññjehiṃ mayaññjehiṃ viṃhaññjehiṃ dappaññjehiṃ savv'indiya-gāya-palhāyaññjehiṃ abbhāṅgie,<sup>7</sup> tilla-cammamsi niṇehiṃ paḍipunna-pāṇi-pāya-sukumāla-komala-talehiṃ purisehiṃ abbhāṅgaṇa-parimaddaṇ-uvvalaṇa-karaṇaṇa-nimmāehiṃ<sup>8</sup> cheehiṃ dakkhehiṃ paṭṭhehiṃ kusalehiṃ meḥāvhiṃ<sup>9</sup> jīya-parissamehiṃ aṭṭhi-suhāe maṃsa-suhāe tayā-suhāe<sup>10</sup> roma-suhāe cauvvihāe suha-parikammaṇāe saṃvāhaṇāe saṃvāhie samāṇe avagaya-parissame aṭṭaṇa-sālāo paḍiṇikkhamai.

- (61). -*ttā* jeṇ'eva majjāṇa-ghare, teṇ'eva uvāgacchai, -*ttā*

<sup>1</sup> bohae 'awakening' (*bodhakāḥ*).

<sup>2</sup> aha-kkameṇa 'in due time' (*yathā-krameṇa*). pahara 'blows' (*prahāra*). aparaddha 'driven away' (*apa+rādhi*). bālāyava 'young sun.' khacie, text has khaciya.

<sup>3</sup> descends (*prati+ava+ruh*).

<sup>4</sup> aṭṭaṇa-sālā 'gymnasium' meaning shown by context. Kādambari has *vyāyāma-sālā*.

<sup>5</sup> vaggaṇa 'jumping.' vāmadana (*vi+ā+mardana*). malla-juddha, 'wrestling.'

<sup>6</sup> saya-pāga 'refined a hundred times' (*śata-pāka*).

<sup>7</sup> abbhāṅgie 'anointed' Mg. abbhāṅgide JM. abbhāṅgio retain the old g. (Skt. *abhyakta* /*añj*). piṇaññiya 'soothing.' madanīya 'invigorating.' bṛṇhaññiya 'nourishing.' -prahlādanīya 'refreshing.'

<sup>8</sup> nimmāta 'experienced.' udvalana 'stretching.'

<sup>9</sup> cheka 'clever.' praṭṭha 'pre-eminent.' medhāvī 'intelligent.'

<sup>10</sup> tayā 'skin' (\**tracā*=*tvak*).

majjana-ghāraṃ anupavisai, -tā sa-mutta-jālākulā-  
 bhirāme<sup>1</sup> vicitta-maṇi-rayana-kotṭima-tale<sup>2</sup> rama-  
 niṇṇe nhāna-maṇḍavamsi, nāṇa-maṇi-rayana-bhatti-  
 cittamsi<sup>3</sup> nhāna-piḍhamsi suha-nisanne pupphōdaehi  
 ya gandhōdaehi ya usiṇōdaehi ya suddhōdaehi ya  
 kallāna-karaṇa-pavara-majjana-vihie majjie, tattha  
 kouya-saehim<sup>4</sup> bahu-vihehim kallānaga-pavara-majja-  
 nāvasāṇe pamhala-sukumāla-gandha-kāsāiya-lūhiy'  
 auge<sup>5</sup> ahaya-sumah'aggha-dūsa-rayana-susamvude<sup>6</sup>  
 sarasa-surabhi-gosīsa-candanāṇulitta-gatte<sup>7</sup> sui-mālā-  
 vannaga-vilevaṇe<sup>8</sup> āviddha-maṇi-sovaṇṇe kappiya-  
 hār-addhahāra<sup>9</sup>-tisaraya-pālamba-palambamāṇe ka-  
 di-suttaya-kaya-sobhe<sup>10</sup> piṇiddha-gevijje<sup>11</sup> aṅgulijjaga-  
 laliya-kayābharanae<sup>12</sup> vara-kadaga-tuḍiya-thambhiya-  
 bhue<sup>13</sup> ahiya-rūva-sassirīe kuṇḍala-ujjoviyāṇaṇe<sup>14</sup> mau-  
 ḍa-ditta sirae hār'otthaya-sukaya-rarya-vacehe<sup>15</sup> mud-  
 diyā-piṅgal'-aṅgulie pālamba-palambamāṇa-sukaya-  
 paḍa-uttarijjenāṇa-maṇi-kaṇaga-rayana-vimala-mah'a-  
 riha-niunōviya-misimisinta - viraiya-susiliṭṭha-visiṭṭha-  
 naddhāviddha-vira-valae :<sup>16</sup> kim bahunā : kappa-

<sup>1</sup> jāla ; 'lattice windows of stone work.'

<sup>2</sup> kotṭima 'mosaic pavement' (*kuṭṭima*).

<sup>3</sup> bhatti (*bhakti*), 'variegated decoration, arabesques.'

<sup>4</sup> kouya 'pleasure' (*kautuka*).

<sup>5</sup> pamhala 'long-haired, downy' (*pakemala*). kāsāiya 'dyed red.' lū-  
 hiya 'dried' (*lūḥita*?).

<sup>6</sup> ahaya 'new' (*ahata*). dūsa 'robe' (cf. *dūḥya* 'tent, cotton').

<sup>7</sup> gosīsa 'cow's-head—a rich sandal'

<sup>8</sup> vannaga 'sandal' (*varṇaka*).

<sup>9</sup> hāra 'necklace of eighteen strings.' tisaraya 'of three strings.'

<sup>10</sup> kaḍi 'hip' (*kaṭi*). suttaya, 'belt' (*sūtraka*).

<sup>11</sup> piṇiddha 'put on' (*pinaddha*). graiveya 'collar.'

<sup>12</sup> kaya 'hair' (*kaca*).

<sup>13</sup> kadaga 'bracelet' (*kaṭaka*). tuḍiya 'bangle' ? (*truṭika*), cf. Panj. tōṣā.

<sup>14</sup> ujjoviya 'lighted up' (*ud + dyut* but Pischel § 243 refers to *√dyu*).

<sup>15</sup> otthaya 'covered with' (*ut + stṛ*), cf. M. otthaya (*ava + sthag*).

<sup>16</sup> oviya 'decorated.' misimisinta 'shining brightly,' onomatopoeic  
 denominative taken into Sanskrit as *miśamīṣyate*. Pischel § 558.

rukhae ceva alaṇkiya-vibhūsie nar'inde sa-korīṇṭa-  
malla-dāmeṇaṃ chattenaṃ dharijjaṃāṇeṇaṃ seya-  
vara-cāmarāhiṃ uddhuvvamāṇiṃ<sup>1</sup> maṅgala-jaya-  
sadda-kayāloe aṇega-gaṇanāyaga-danḍanāyaga-rāisa-  
ra-talavara-māḍambiya-koḍumbiya - manti-mahāman-  
ti-gaṇaga-dovāriya-amacca-ceḍa-piḍhamadda - nagara-  
nigama-seṭṭhi-seṇāvai-satthavāha-dūya-sandhivāla<sup>2</sup>.  
saddhiṃ saṃparivude dhavala-mahāmeḥa-niggae iva  
gaha-gaṇa-dippanta-rikkha-tārā-gaṇāṇa majjhe sasi  
vva piya-damsaṇe nara-vai nar'inde nara-vasahe nara-  
sihe abbhahiya-rāya-teya-lacche dippamāṇe majjara-  
gharāo paḍipikkhamai.

(62). -*ttā* jeṇ'eva bāhiriya uvatṭhāṇa-sālā, teṇ'eva uvāgacchai  
-*ttā* siḥasaṇaṃsei puratthābhīmuhe<sup>3</sup> nisiyai.

(63) -*ttā* appaṇo uttara-puratthīme disi-bhāe aṭṭha bhaddā-  
saṇāṃ seya-vattha-paccutthuyāṃ<sup>4</sup> siddh'atthaya-  
kaya-maṅgalōvayārāṃ rayāvei, -*ttā* appaṇo a-dūra-  
sāmate nāṇā-maṇi-rayana-maṇḍiyaṃ ahiya-peccha-  
niṇṇaṃ mah'aggha-vara-paṭṭaṇ'uggayaṃ saṇha-  
paṭṭa-bhatti-saya-citta-tāṇaṃ<sup>5</sup> ihāmiya-usabha-tu-  
raya-nara-magara-vihaga-vāлага-kiṇnara-ruru-sara-  
bha-camara-kuṇḍara-vaṇalaya-pauma-laya-bhatti-  
cittaṃ<sup>6</sup> abbhintariyaṃ javaniyaṃ aṭṭhāvei,<sup>7</sup> *ttā* nā-  
ṇā-maṇi-rayana-bhatti-cittaṃ attharaya-miu-masū-

<sup>1</sup> uddhuvvamāṇa 'shaken' (*ud + dhū*), *dhuvvai* § 135

<sup>2</sup> This list of personages may be interpreted variously. *rāisa* (*rājasevara*) Comm. = *yuvārāju*, Jacobi S.B.E. 'kings, princes,' *danḍa-nāyaka* 'judges,' Jacobi 'sotrap,' *talavara* 'bodyguards,' J. 'knights,' *māḍambiya* 'sheriffs,' *pīthamarda* 'parasites, companions,' J. 'dancing masters.'

<sup>3</sup> *pūrattha* 'east' (*pūratāt*).

<sup>4</sup> *paccutthuya*—*paccutthuya* 'covered' (*prati + ara + str*).

<sup>5</sup> *saṇha* 'smooth' (*ślakṣṇa*). *tāṇa* 'thread' (*tāna*).

<sup>6</sup> *ihāmya* 'wolf,' *vyūla(ka)* 'snake' -*laya*, *layā* = *latā*.

<sup>7</sup> *aṭṭhāvei* 'has drawn.'

rag' -otthayaṃ<sup>1</sup> seya-vattha-paccutthuyaṃ su-  
mauyaṃ aṅga-suha-pharisagaṃ<sup>2</sup> viṣiṭṭhaṃ Tisalāe  
khattiyāṇe bhaddāsaṇaṃ rayāvei, -*tiā* koḍumbiya-  
purise saddāvei, -*tiā* evaṃ vayāsi.

- (64) "khippāṃ eva, bho Devānuppiyā! atṭh'aṅga-mahāni-  
mitta-sutt'-attha-dhārae viviha-sattha-kusale suvaṇa-  
-lakkhaṇa-pāḍhae saddāveha.

*Translation.*

- (56) Then the Kshatriya Siddhārtha at the time of daybreak  
called his family servants and spoke thus:
- (57) "Now, beloved of the gods, quickly to-day make ready  
or have made ready in all particulars the outer hall of  
audience, (see that it be) sprinkled with scented  
water, cleaned, swept and newly smeared, furnished  
with offerings of fragrant, excellent flowers of all  
five colours, made highly delightful through curling,  
scented fumes of black aloe, the finest *kundurukka*  
and *turushka*, and burning incense, exquisitely  
scented with fine perfumes, and turned as it were  
into a scent-box; and having done all this arrange  
my throne, and having done this report to me quickly  
the execution of these orders."
- (58). Then the family servants, on being thus addressed by  
the King Siddhārtha, with glad, pleased and (*so on  
down to*) enraptured hearts, saluted (*as before down to  
'on their heads'*) and politely accepted the words of  
the command saying: 'Yes master!' Then they left  
the presence of the Kshatriya Siddhārtha, and went

<sup>1</sup> attharaya 'coverlet.' (*ā + stṛ*). *masūra(ka)* 'pillow.'

<sup>2</sup> manya 'soft' (*mṛduka*), pharisaga (*sparśaka*).

<sup>3</sup> The Kalpasūtra was translated by Dr. J. Stevenson, 1848. That translation however is not accurate. The standard translation is that of Hermann Jacobi's Sacred Books of the East Series, vol. XXII, p. 241ff. This has been modified here only to make the text clearer to the student

to the outer hall of audience and quickly they (made ready) in all particulars the outer hall of audience, sprinkled with scented water, cleared (*and so on*) and prepared the throne. Having done this they repaired to the place where the Kshatriya Siddhârtha was, and joining the palms of their hands so as to bring the ten nails together laid the folded hands on their heads and reported the execution of that order to the Kshatriya Siddhârtha.

- (59). Then on the morrow when the night was growing light, when the pale morning disclosed the soft flowers of the full-blown lotuses, and the sun arose; in hue like the red *asoka*, the open *rotlesia kimśuka*, a parrot's bill or the *guñjârdha*, intensely bright like the *bandhujīvaka*, like the eyes and feet of a turtle-dove, the cuckoo's scarlet eyes, a mass of China roses or a lump of vermilion, the waker of the lotus pools; and the maker of the day thousand-rayed was shining in his radiance: when in due time the maker of the day had risen and by the blows of his hands the darkness was driven away, and while the inhabited world was, as it were, dipped in saffron by the morning sun,—the Kshatriya Siddhârtha rose from his bed,
- (60). and having risen he descended from the footstool, went to the hall for gymnastic exercises and entered it. And with many strenuous exercises such as leaping, massage and wrestling<sup>1</sup> he became thoroughly tired, and then he was anointed with various kinds of fragrant oil, distilled a hundred or a thousand-times, which nourished, beautified, invigorated, exhilarated, strengthened and increased all senses and limbs. On an oiled hide he was shampooed with soft and tender palms of the hand and soles of the feet, by clever men who were well acquainted with the best qualities of

<sup>1</sup> Jacobi renders: "jumped, wrestled, fenced and fought."

anointing, kneading and stretching ; well trained, skilful, excellent, expert, intelligent and never tiring. When by this fourfold agreeable treatment of the body the king's bones, flesh, skin and hair had been benefited, and his fatigues banished he left the hall for gymnastic exercises,

- (61). and having taken his way towards the bathing house, he entered therein. In a pleasant bath-room delightful with many windows adorned with pearls, its floor decorated with a mosaic of jewels and gems, he sat comfortably on a bathing-stool inlaid with arabesques of various jewels and precious stones, and bathed himself with water scented with flowers and perfumes, with tepid water and pure water, according to an excellent method of bathing, combined with healthy exercises. When this healthy excellent bathing with many hundredfold pleasures was over, his body was dried with a long-haired soft scented and coloured towel, he was clad in a new and costly excellent robe, his limbs rubbed with fresh and fragrant *gośirṣa* and sandal and adorned with fine garlands and sandal-ointment. He put on jewels and gold, hung (round his neck) necklaces of eighteen, nine and three strings and one with a pendant and adorned himself with a zone. He put on a necklet, rings and charming ornaments for the hair, and encumbered his arms with splendid bracelets and bangles. He was of exceeding beauty. His face was illuminated by earrings, his head with a diadem. His breast was covered, decked and adorned with necklaces, his fingers were gilded with his rings. His fine cloth toga was swinging with pearl pendants. He put on as an emblem of his undefeated knighthood, glittering, well-made, strong, excellent, beautiful armlets, made by clever artists of flawless and costly jewels, gold and precious stones of many kinds. In short, the king



was like a Wishing Tree, decorated and adorned. An umbrella, hung with wreaths and garlands of *korinṭa* flowers, was held above him. He was fanned with excellent white chowries, while his appearance was greeted with auspicious shouts of victory. Surrounded by many chiefs, judges, princes, bodyguards, sheriffs, heads of families, ministers, chief ministers, astrologers, doorkeepers, counsellors, servants, dancing masters, citizens, traders, merchants, heads of guilds, generals, leaders of caravans, messengers and frontier-guards, he--the lord and chief of men, a bull and lion among men, shining with excellent lustre and glory, lovely to behold like the moon emerging from a great white cloud in the midst of the flock of the planets and of brilliant asterisms and stars--left the bathing house,

- (62). entered the outer hall or audience and sat down on his throne with his face towards the east.
- (63). On the north-eastern side he ordered eight state chairs, covered with cloth and auspiciously decorated with white mustard, to be set down. Not too far from and not too near to himself, towards the interior of the palace he had a curtain drawn. It was adorned with various jewels and precious stones, extremely worth seeing, very costly and manufactured in a famous town: its soft cloth was covered all over with hundreds of devices and decorated with pictures of wolves, bulls, horses, men, crocodiles, birds, snakes, *kinnaras*, deer, *sarabhas*, yaks, elephants, shrubs and plants. Behind it he ordered to be placed for the Kshatriyāṇi Trisālā, an excellent chair of state decorated with arabesques of various jewels and precious stones, furnished with a coverlet and a soft pillow, covered with a white cloth, very soft and agreeable to the touch. Then he called the family servants and spoke thus:

- (64). "Quickly, O beloved of the gods, call the interpreters of dreams who know well the science of prognostics with its eight branches, and are well versed in many sciences besides !"<sup>1</sup>

Māgadhi.]

Extract No. 22.

Śakuntalā.

Interlude at the beginning of Act VI. (Pischel p. 113; M.W. p. 216). City-superintendent, two policemen and a fisherman.

Policemen. Haṇḍe kumbhilaā ! kadhehi, kaḥiṃ, tae eṣe mahā-ladaṇa-bhāśule ukkiṇṇa-nām'-akkhale lāakīe aṅgulīae śa-māśādide ?<sup>1</sup>

Fisherman. (*Nervously*) Paśīdantu bhāvamiśśā ! ṇa hage idi-śaśśa akayyaśśa kālake.<sup>2</sup>

First Policeman. Kiṃ ṇu kkhu śohaṇe bamhaṇe śi tti kadua laṇṇā de paliggahe diṇṇe ?<sup>3</sup>

Fisher. Śuṇudha dāva. Hage kkhu Śakkāvadāla-vāśi dhi-vale.<sup>4</sup>

Sec. Pol. Haṇḍe pādaccalā ! kiṃ tumam amhehiṃ yādiṃ va-śadiṃ cā puścīde ?<sup>5</sup>

[Superintendent. Sūaa ! kadhedu savvaṃ kameṇa. Mā ṇam paḍibandhedha].<sup>6</sup>

<sup>1</sup> haṇḍe cf. hanta 'go to !'; only used to inferiors. kumbhilaā 'thief' orig. 'crocodile.' ladaṇa=śaur. radaṇa (M. raṇa) § 57. -bhāśula= bhāśura. ukkiṇṇa=utkirṇa. akkhala=akṣara, according to Grammarians should be aśkala or (Hemacandra) aḥkala. [h=jihvāmūliya]. lāakīe 'royal.' Pischel thought we should read lāa-kelake. śamāśādide (sam + ā + sad).

<sup>2</sup> akayya (akārya) 'crime.' Pischel's text has akajjaśśa, most of his MSS. akajjassa which is śaur. kālake=kārakaḥ.

<sup>3</sup> laṇṇā 'by the king.'

<sup>4</sup> Śakrāvātāra, dhīvaraḥ.

<sup>5</sup> pādaccarā or paṭaccara 'thief.' yādiṃ text has jādīṃ like the MSS. Pischel Gr. § 236 shows that ॠ should be read in every case. puścīde=śaur. pucchido.

<sup>6</sup> The Superintendent does not speak Māgadhi. Sūaa 'spy' (sūc).

Both. Yaṃ lāutte āṇavedi. Lavehi, le lavehi! <sup>1</sup>

Fisher. Śe hage yāla-baḍiśa-ppahudihiṃ maśca-baṇḍhanō  
vāehiṃ kuḍumba-bhalaṇaṃ kalemi. <sup>2</sup>

[Supdt. (*Laughing*) Visuddho dāṇiṃ de ājivo !]

Fisher. Bhattake mā evaṃ bhaṇa !

Śahaye kila ye vi ṇindide na hu śe kamma vivaḥḥaṇiake  
paśumāli kaledi kālaṇā chaḥkammā-vidule vi śottie. <sup>3</sup>

[Supdt. Tado, tado ?]

Fisher. Adha ekkadiaśaṃ mae lohida-maścake khaṇḍaśo  
kappide. <sup>4</sup> yāva taśśa udala'bbhantale edaṃ mahā-ladaṇa-  
bhāśulaṃ aṅguliaṃ peskāmi. paścā idha vikkā'ttthaṃ  
ṇaṃ daṃsaante yyeva gahide bhāvamiśśehiṃ. Ettike  
dāva edaśśa āgame. Adhuna māledha kuṭṭedha vā. <sup>5</sup>

[Supdt. (*Sniffing the ring*) Jāṇua, macchōdara-saṃṭhidaṃ ti  
ṇatthi saṃdeho. Tadhā aṃ se vissagandho. Āgamo  
dāṇiṃ edassa vimarisidavvo. Tā edha rāaūlaṃ jēva  
gacchamha]. <sup>6</sup>

Policemen. (*To the Fisherman*) Gaśca le gaṇṭhi-chedaā gaśca. <sup>7</sup>

[Supdt. Sūaa ! idha Go-ura-duāre appamattā paḍivāledha  
maṃ jāva rāaūlaṃ pavisia ṇikkamāmi].

Both. Pavisaḍu lāutte sāmi-ppaśād'atthaṃ.

[Supdt. Tadhā]. (*Exit.*)

<sup>1</sup> lāutte contracted from lāautte=Śaur. rāautto (*rājaputraḥ*), or=Apa. rāauttu, Bihārī rāut (*rājadūta*), vide Grierson, Phonology.

<sup>2</sup> yāla 'net.' baḍiśa 'hook.' maśca 'fish.' kalemi=Śaur. karemi.

<sup>3</sup> śahaya (*sahaja*). vivarjaṇiṃ—māli='māraṇaṃ.' kālaṇā=kāraṇāt—kammū—long for metre, vidule 'skilled' (in the six occupations). śottie=śrotriyaḥ.

<sup>4</sup> lohida- 'Roh' Śaur. rohido, M. romo (?), Apa. rohiu, Hindi rohū khaṇḍaśo kappide (*kalp*) 'cut into pieces.' peskāmi, according to Hemacandra and others this is the correct form. (Pischel Gr. § 324.) According to another authority and the Lalitavagrāharāja-nūṭakam it should be peskāmi. Text has pekkhāmi.

<sup>5</sup> vikkā'ttthaṃ 'in order to sell.' māledha imperat. of māledi=mārayati. kuṭṭedha imperat. of kuṭṭedi (*kuṭṭayanti*).

<sup>6</sup> Jāṇua (*Jānuka*) Policeman's name. viśa=viśra 'musty'; Comm. āmiśa 'raw flesh.' vimarisidavvo=vimarṣatavyaḥ 'must be investigated.'

<sup>7</sup> gaṇṭhi-chedaā 'cut-purse.'

Spy. Jāṇua! cilāadi lāutte.<sup>1</sup>

Jānuka. Naṃ avaśalôvaśappaṇiā khu lāṇe honti.<sup>2</sup>

Spy. Jāṇua! sphulanti me aggahastā. (*Pointing to the fisherman*) imaṃ gaṇṭhichedaam, vāvādeduṃ.<sup>3</sup>

Fisher. Nālihadi bhāve akālaṇa-mālake bhoduṃ.<sup>4</sup>

Jān. (*Looking round*) Eśe amhāṇaṃ iśale patte geṇhia lāa-śāsaṇaṃ. (*To the fisherman*) Śāulāṇaṃ muhaṃ peskaśi, adhava giddha-śiālāṇaṃ bali bhaviśśaś.<sup>5</sup>

[Supdt. (*Entering*) Sigghaṃ sigghaṃ edaṃ (*Drops his voice*)].

Fisher. He hade mhi (*in distress*).

[Supt. Muñcedha re muñcedha jālôvaḥḥiṇaṃ, uvavaṇṇo se kila aṅguliaassa āgamo, amha-sāmiṇā jeva me kadhidaṃ].

Spy. Yadhā āṇavedi lāutte. Yama-vaśadiṃ gadua paḍiṇiutte khu eśe. (*Releases the fisherman*.)

Fisher. (*Saluting the Supdt.*) Bhattake tava kelake mama yivide! (*Falls at his feet*).<sup>6</sup>

[Supdt. Utthehi, utthehi! Eso bhattiṇā aṅguliaa-mulla-sam-mido pāridosio de pasādikido. Tā geṇha edaṃ] (*Gives the fisherman a bracelet*).

Fisher. (*Receiving it with delight*) Aṇugahide mhi.

Jān. Eśe khu laṇṇā tadhā nāme aṇugahide yaṃ sūlādo odālia hasti-skandhaṃ śamālovide.<sup>7</sup>

Spy. Lāutte! pālidosiē kadhedi mahāliha-ladaṇeṇa teṇa aṅguliaeṇa sāmīṇo bahumadeṇa hodavvaṃ ti.<sup>8</sup>

<sup>1</sup> cilāadi 'is a long time.'

<sup>2</sup> 'Kings must be approached as occasion offers' (*upa + śīḥ*).

<sup>3</sup> sphulanti 'quiver.' Text phulanti but see Pischel § 311. Similarly § 310 for -hastā (text hatthā). vāvādeduṃ infin. caus. (*vi + ā + pad*).

<sup>4</sup> ṇa + alihadi (*arhati*).

<sup>5</sup> śāula kind of fish (*Sakula*). There are various readings here. Pischel says=*svakulūnām*.

<sup>6</sup> kelake=kerako the prototype of genitival affixes like -kero -ker -er. yivide 'life.'

<sup>7</sup> odālia (cf. odāra § 75)=*avatārya*. śamālovide past part. caus. (*sam + ā + ruh*). 'Mounted on the withers of an elephant' denotes elevation to high dignity (MW.). Text has—hatthi-kkhandhaṃ.

<sup>8</sup> mahāliha=*mahārha*.

[Supdt. *Ṇam tassim bhaṭṭiṇo mahāriha-radaṇaṃ ti ṇa pari-doso. Ettikaṃ una—*].

Both. *Kim nāma?*

[Supdt. *Takkemi tassa dāmsaṇeṇa ko vi hīsa-tthido jaṇo bhaṭṭiṇā sumariḍḍo tti, jado taṃ pekkhīa muhuttaṃ paidi-gambhīro vi paṇṇassua-maṇo āsi*].<sup>1</sup>

Spy. *Toṣide dāṇiṃ bhaṭṭā lāutteṇa.*

Jān. *Ṇam bhaṇāmi imaśśa maścali-śattuṇo kiḍḍo tti (Looks jealously at the fisherman).*<sup>2</sup>

Fisher. *Bhaṭṭakā ido addhaṃ tumhāṇaṃ pi śulā-mullaṃ bhodu.*

Jān. *Dhīvala! mahattale śāmpadaṃ me piavaaśśake śāmvutte'śi kādambali-śaddhikē kkhū paḍhamam amhāṇaṃ śohide iściadi. Tā śuṇḍikāgālaṃ yeva gaścamha.*<sup>3</sup>

*(Exeunt omnes.)*

Māgadhi.]

Extract No. 23.

Sthāvaraka (Mṛcch. Act X)

Enters along the roof and in chains.

*(Listens to the proclamation in distress).*

*Kadhaṃ apāve Cāludatte vāvādiadi! Hage ṇialeṇa śāmiṇā bandhide. Bhodu! akkandāmi. Śuṇādhā, ayyā śuṇādhā. Asti dāṇiṃ mae pāveṇa pavahāṇa-paḍivatteṇa Puspa-kalaṇḍaa-yiṇṇuyyāṇaṃ Vaśantaśeṇā ṇidā. Tado mama śāmiṇā 'maṃ ṇa kāmeśi' tti kadua, bāhu-pāśa-balakkāleṇa mālidā, ṇa una ediṇā ayyeṇa. Kadhaṃ? Vidūladāe ṇa ko vi śuṇādi. Tā kim kalemi? Attāṇaṃ paḍemi. (Reflecting) Yaī evvaṃ kalemi, tadā ayya-Cāludatte ṇa vāvādiadi. Bhodu. Imādo pāsāda-bālagga-padolikādo ediṇā yiṇṇa-gavakkheṇa attāṇaṃ ṇikkhi-*

<sup>1</sup> paidi=*prakṛti*. paṇṇassua (*paryutsuka*) cf. § 41.

<sup>2</sup> maścali 'fish,' cf. Hīndī machli; Sindhi machaḍi; Marāṭhī māśali from a popular diminutive of maccha=*matsya*. § 56.

<sup>3</sup> mahattale compar. of mahat-. kādambali, kadamba 'toddy.' śad-dhike 'feast, enjoyment' (*śagdi*). śohide=*śauhrdam*. śuṇḍikāgāla 'grog-shop.'

vāmi. Balam hage uvalade, na una eše kula-putta-vihagāṇam vāśapādave ayya-Cāludatte. Evvaṃ yaī vivayyāmi laddhe mae palaloe. (*Throws himself down*) Hi hi! na uvalade mhi. Bhagge me daṇḍa-ṇiale. Tā caṇḍāla-ghoṣaṃ śamaṇṇesāmi apāve 'sinless.' vāvādiadi, pass. caus (*vi + ā + pad*). ṇialena 'with a letter' (*nigada*). mālidā = Ś. māridā. -bālagga- 'dove-cot' (?) (*vālāgra*). padolikā (*pratoli + kā*) 'gateway' (*vide* Vogel, J.R.A.S., July, 1906). gav'akkha 'bull's-eye,' 'round window or loophole,' cf. French '*œil de bœuf*' meaning 'bull's-eye,' i.e. 'window.' (Acc. Grammarians should be gavaśka or gavaḥka). uvalade 'done for' (*uparataḥ*). pādave 'tree.' vivayyāmi (text vivaḷḷāmi) (*vi + pad*). pala-loe 'the other world.'

Māgadhī.]

Extract No. 24.

Śakāraḥ (Mṛcch. Act X).

(*Entering in great glee*).

Mamsēṇa tikkhāmilikena bhatte  
 śākena sūpeṇa śa-maścakena  
 bhuttaṃ mae attanaśśa gehe  
 śāliśśa kūlena gulodaṇena.<sup>1</sup>

(*Listening*) Bhinna-kamśa-khaṇkhaṇāe Caṇḍalavāṇe śala-samyoe.<sup>2</sup> Yadhā a eše ukkhālide vajjha-ḍiṇḍima-śadde paḍa-hāṇaṃ a sūṇiadi, tadhā takkemi, dalidda-Cāludattāke vajjha-tthāṇaṃ ṇiadi tti.<sup>3</sup> Tā peskiśśaṃ. Śattuvinaśe nāma mama

<sup>1</sup> bhuttaṃ mae 'I have dined' (*bhuj*). tikkha 'pungent' = *tikṣṇa*. (Possibly tikkha or tiśkha would be better Mg.). āmilika 'acid,' 'tamarind' (*amlikā* cf. H. imli). bhatte 'food,' 'rice,' *bhakta* cf. H. bhāt. sūpa, would expect sūva cf. rūva. attanaśśa, a later form than attana, § 36. kūla 'food, boiled rice.' gulodaṇa 'treacle porridge' (H. gur).

<sup>2</sup> śala-samyoe 'combination of accents.' (*svara*) 'intonation.' vāā 'speech.' kamśa 'goblet, gong' (*kāṃśya* 'brass,' etc.).

<sup>3</sup> ukkhālide 'raised.' *khal* 'move or shake,' vajjha 'of execution.' (*vaḍḍya*). Proper Mg. said to be vayyha. The combination *yyha* suggests that Mg. y differed from the usual pronunciation of ʻ in the direction of zh. -tthāṇa acc. Hemacandra should be -stāpa.

mahante haḷakkaśśa palidoṣe hodi.<sup>1</sup> Śudam a mae, ye vi kila śattum vāvādaantam peskadi, taśśa aṇṇaśśim jammantale aḷkhi-loge ṇa hodi. Mae khu viṣa-gaṇṭhi-gabbha-paviṣṭeṇa via kiḍaṇa kiṃ pi antalam maggamāṇeṇa uppāḍide tāha dalidda-Cāludattāha viṇāse.<sup>2</sup> Śampadam attaṇakelikāe pāsāda-bālagga-padolikāe ahiḷuhia attaṇo palakkamaṃ peskāmi.<sup>3</sup> (Does so, and has a look) Hi, hi, edāha dalidda-Cāludattāha vajjham ṇīamāṇāha evaḍḍhe yaṇa-sāmmadde, yaṃ velam amhāliṣe pavale vala-maṇuṣṣe vajjham ṇīadi taṃ velam keliṣe bhavē ?<sup>4</sup> (Looking again) Kadham! Eṣe ṣe ṇava-baladdake via maṇḍide dakkhiṇam diṣam ṇīadi.<sup>5</sup> Adha kiṃnimittam mama-kelikāe pāsāda-bālagga-padolikāe sāmiṇe ghoṣaṇā nivaḍḍidā, nivāḷidā a ?<sup>6</sup> (Looking round) Kadham! Stāvalake ceḍe vi ṇatthi idha.<sup>7</sup> Mā ṇāma teṇa ido gadua mantabhede kaḍe bhaviṣṣadi.<sup>8</sup> Tā yāva ṇaṃ aṇṇeṣāmi. (Descends and comes forward.)

Servant. (Catching sight of him) Bhaṭṭālakā, eṣe ṣe āgade !

Executioners. Ośaladha, dedha maggaṃ, dālam ḍhakkedha, hodha tuṇhīā,

aviṇāa-tikkha-viṣāṇe duṣṭa-baille ido edi.<sup>9</sup>

This character is supposed to speak a dialect Śākāri (see

<sup>1</sup> haḍakka is the usual form ; also haḷaa, haḷaka (in verse) \*hṛdaka.

<sup>2</sup> Text akkhi (Pischel § 24). kiḍaa 'insect' (kiṭaka). viṣagaṇṭhi ? a plant.

<sup>3</sup> ahiḷuhia (adhi+ruh). bālagga (vide Ex. 23).

<sup>4</sup> evaḍḍhe 'so great' (JM. evaḍḍa evaḍḍaga) e- not from *evam*, but from \**ayat* (Pisch. § 149, cf. *ayat*+*tya* \**ayattia*—*ṣttia*) vaḍḍha=*vrddha*. yaṇa-sāmmadda 'press of people.' pavale=*ṣaur*. pavaro. keliṣe=*kiṭṭaḥ*.

<sup>5</sup> baladdake 'bull' (cf. *balivarda*). ? dakkhiṇam.

<sup>6</sup> nivaḍḍidā (ni+pat). nivāḷidā (ni+vr caus.).

<sup>7</sup> Stāvalake (text thāvalake) (*Stihavaraka*).

<sup>8</sup> mantabhede 'breach of counsel,' 'betrayal.' kaḍe=*kṛtaḥ*.

<sup>9</sup> ośaladha (apa or ava+ṣr). dālam 'door' *ṣaur*. duāram. ḍhakkedha 'shut' from ḍhakkedi 'shute,' cf. Pāli thaketi from an O. I. root like \**sthak*, cf. H. ḍhāknā, ḍhaknā 'cover, shut.' -viṣāṇa 'horn.' baille 'bull,' Apa. baillu, Modern, 'bail.' Cāṇḍālī is sometimes spoken of as a separate dialect, and classed as an Apabhraṃśa.

next extract). This passage however appears to be in much the same kind of Māgadhi as spoken by other characters.

Māgadhi.]

Extract No. 25.

Dialect. Śākāri.

Mṛcchakaṭikam.

(a) Act I, v. 18.

cyiṣṭha Vaśanta'enie, cyiṣṭha,  
 kim yāsi, dhāvaśi, palāśi paskhalanti  
 vāsū paśida ṇa maliśśāsi, cyiṣṭha dāva ॥  
 kāmeṇa dajjhadi hu me haḍake tavaśśi  
 aṅgāla-lāsi-paḍide via maṃsa-khaṇḍe ॥

cyiṣṭha=*tiṣṭha*, Pischel Grammar § 24, and § 217 quotes the commentator Pṛthvidhara as the authority for the form yciṣṭha, and in general a weak *y* before *c*; he also quotes Mārkaṇḍeya for a weak *y* before *c* and *j* in Mg. and Vṛacaḍa Apabhraṃśa: Mg. ycilam=*ciram*, yjāa=*jāyā*. The spelling cyiṣṭha may be explained as the substitution of the familiar *cy* च्च for the strange *yc* य्च. At the same time it may be noted that no one knows how 'yciṣṭha' should be pronounced. We cannot be positive how च्च was pronounced in old Magadha; but if it resembled any modern pronunciation, or any sort of palatal stop with an off-glide, one could more readily understand a weak *y* being heard *after* it.<sup>1</sup> Very probably the च्च was used to mark a peculiar way of pronouncing च्च, not amounting to a distinct sound either before or after it. (So the *h* in English *wh* does not represent a separate sound either after *w*, or before *w* as written in old English *hw*, but the surd equivalent of the sonant *w*). The reading of Vararuci's rule XI, 5 (Cowell, p. 179) is doubtful, but it evidently refers to a method of pronouncing च्च not to the addition of a distinct sound.

<sup>1</sup> So S. K. Chatterji: 'Origin and development of Bengali Language,' p. 248. against Grierson: 'The Pronunciation of the Prakrit Palatals, J.R.A.S., 1913, p. 391.'



paskhalanti (*pra + skhal*). According to the grammarians *skh* should remain. Text *pakkhalanti*. *malissāsī*=Śaur. *marissasi*. H. and P. text has *citt̥ha*, which is Śaur. *daḷḷhadi* 'is burned.' (? *dayyhadi*). *haḍake* 'heart,' the prose form is *haḍakke* (\**hṛdaka*) Pischel § 194. *tavaśśī*=*tapasvī*. *lāsī*=*rāsī*. *maṃsa*=*māmsa*.

Verse 21. *Mama maṇḍam aṇaṅgam vammaham vadḍhaanti*  
*nīsī a śaṇṇake me ṇiddaṃ askivanti*;  
*paśalaśī bhāa-bhīdā paskhalanti skhalanti*  
*mama vaśam aṇuyādā Lāvaṇaśśēva kuntī*;

*Vammaha* so in M. and Mg. verses. Śaur. *mammadha*. (Text has *mammaha*). *ṇiddā* 'sleep,' *askivanti*=*ākṣipanti*. *Kṣ* becomes *sk*. (Text has *ākkhivanti*, the *ā* is impossible). *paśalaśī*=*prasarasi*. *skh* remains. (Text has *aṇuyādā* the Śaur. form.) *Lāvaṇaśśā* 'of Rāvaṇa.' The student will probably find the characteristic change *l* for *r* the most baulking feature in reading Māgadhi or its dialects.

Verse 23. *Eśā nāṇakamūśī-kāma-kaśikā maścāsikā lāsikā*  
*ṇiṇṇāsā kula-ṇāsikā avaśikā kāmaśśā mañjūsikā*;  
*eśā veśavahū śuveśa-ṇilā veśaṅgaṇṇ veśiā*  
*eśe śe daśa ṇāmake maī kaḷa ayyāvi maṃ neścadi*;

*nāṇaka* 'coin.' *mūśī*=*moṣi*- 'stealing.' *kaśikā* 'whip.' *maśca + aśikā* 'fish-eating.' (Text *macchā*°). *lāsikā* 'dancer.' *ṇiṇṇāsā* 'snub-nosed' (*nir + nāsa*), i.e. of low caste. (Text *kāmassa*=Śaur.). *eśe* nom. pl. masc. 'these.' *śe*=Śaur. *se* 'of her.' *maī* 'by me.' *kaḷa* Mg. has also *kaḍa* and (like Śaur.) *kada*. (Text, like Northern MSS. *kale*). (*ajjā* in Text is Śaur.). *neścadi* (*na + icchati*). Text has *neccadi*.

Māgadhi.]

Extract No. 26.

Lalita-Vigraharāja-nāṭaka (Act IV).

(Edited Kielhorn, *Indian Antiquary*, vol. xx, 1891).

Two Turushka prisoners meet a spy who is a fellow-countryman.

**Vandinau:** Eše še Śāyambhūśāla-śivila-niveše.<sup>1</sup> Edaś-  
śim alaśkiyyamāṇa-payyande kadhaṃ [lā]-ulaṃ yāṇi-  
davvaṃ.<sup>2</sup> (*Purôvalokya*) Vayaśśa eše ke vi cale<sup>3</sup> vva  
diśadi? Tā imādo edaśśa śivilaśśa śalūvaṃ<sup>4</sup> lāulaṃ ca  
yāṇiśśamha.

**Carah:** Aścaliyaṃ aścaliyaṃ! Aho Viggahalāa-ṇaśśala-śili-  
ṇaṃ avayyandadā.<sup>5</sup> (*Purôvalokya*) Amha-deśīya vva kevi  
puliśā peśkiyyandi. Yāṇe vandihim edehim huvidavvaṃ.

**Vandinau:** Bhadda, ambhāṇaṃ Tuluśkāṇaṃ deśīye vva tum-  
aṃ peśkiyyasi. Tā kadhehi Cāhamāṇa-śivila-śalūvaṃ  
lāulaṃ ca.

**Carah:** Śuṇādha le vandiṇo śuṇādha. Hage Tuluśkalāṇa  
śāambhaliśālaśśa śivilaṃ peśkiduṃ peśide. Taṃ ca dūśaṃ-  
calaṃ; yado tatthastehim idale puścande vi ṇi[liśkaṇ]de  
vi a palakiye tti yāṇiyyadi.<sup>6</sup> Tadhāvi mae kimpī kimpī  
paccakkhikadaṃ.<sup>7</sup>

**Vandinau:** Aścaliaṃ aścaliaṃ! Kadhaṃ bhadda, tattha uva-  
stidāṇaṃ cadulide aṇuaṃ pi tae laśkidam.<sup>8</sup>

**Charah:** Śuṇādha le vandiṇo yadhā mae taṃ śivilaṃ ṇilūvi-  
dam. Hage khu śili-Śomeśaladevaṃ peśkiduṃ vaññandaśśa  
śaśtaśśa milide, milia a ettha pavisiṇa bhiśkaṃ paśtiduṃ  
lagge.<sup>9</sup> Tado yaṃ yaṃ yāṇidaṃ taṃ taṃ tumhāṇaṃ  
yadhastam<sup>10</sup> kadhīyadu. Maavāli-ñijjhala-kalāla-kadastalā-

<sup>1</sup> Śākambharīśvara: śivila=śibira

<sup>2</sup> alaśkiyyamāṇa-paryante. Yāṇidavvaṃ=Ś. jāṇidavvaṃ.

<sup>3</sup> cale 'spy' (carah).

<sup>4</sup> Inscription has śśalūvaṃ (svarūpaṃ).

<sup>5</sup> 'boundlessness' (aparyantatā). śiliṇaṃ 'of glories.'

<sup>6</sup> idale=śidaro; puścande=pucchanto. yāṇiyyadi should be  
yāṇiadi. ṇiliśkande=Ś. ṇirikkhanto (nir+ikṣ).

<sup>7</sup> =pratyakṣīkṣtam but cf. bhiśkaṃ laśkidam below.

<sup>8</sup> cadulide (?)=\*caturīte from catura 'in their cleverness.' laśkidam  
=Ś. lakkhidam.

<sup>9</sup> Someśvaradeva may be the name of a prince. -pavisiṇa, a M., JM. or  
AMg. ending. paśtiduṃ=prārthayitum.

<sup>10</sup> yadhārtham. According to the rules should be yadhastam.

chaṭṭho a bhaggava-gaho, bhūmisuo pañcamo kassa ?<sup>1</sup>  
 bhāṇa kassa jamma-chaṭṭho jīvo navamo tahe sūrasuo  
 jante Candanāe ko so govāla-dāraaṃ harai ?<sup>2</sup>

Virakaḥ. Bhaḍa Candanāa !

avaharai kovi turiaṃ, Candanāa, savāmi tujjha hiaṇa  
 jaha addh'-uīda-diṇaare govāla-dārao khudido.<sup>3</sup>

[Servant. Yādha goṇā, yādha.]<sup>4</sup>

Candanakaḥ. Are re, pekkha pekkha.

ohārio pavahaṇo vaccaī majjheṇa rāa-maggassa  
 edaṃ dāva viāraha kassa kaḥiṃ pavasio pavahaṇo tti.<sup>5</sup>

Virakaḥ. Are pavahaṇa-vāhaā ! mā dāva edaṃ pavahaṇaṃ  
 vāhehi. Kassa-kerakaṃ edaṃ pavahaṇaṃ ? Ko vā idha  
 ārūḍho ? Kaḥiṃ vā vajjai ?

[Servant. Eṣe kkhu pavahaṇe ayya-Cāludattāha kelake.  
 Idha ayyaā Vasaṇasēṇā ālūdhā. Puspā-kalaṇḍaam  
 yinnuyyāṇaṃ kilidum Cāludattasāa nīdi.]<sup>6</sup>

Virakaḥ (*Going up to Candanaka*). Eso pavahaṇa-vāhao bhaṇādi  
 "ajja-Cārudattassa pavahaṇaṃ ; Vasantaṣeṇā ārūḍhā  
 Puppha-karaṇḍaam jinnuyyāṇaṃ nīdi tti." <sup>7</sup>

<sup>1</sup> caṭṭho 'fourth,' ś. caduttho. chaṭṭho 'sixth' (cf. H. chaṭṭā). gaho for -ggaho 'planet.' bhaggava 'belonging to Bhrgu's daughter.' bhūmisuo 'son of the earth' = Mars.

<sup>2</sup> tahe = *tathaitva*. sūrasuo 'son of the Sun' = Saturn.

<sup>3</sup> savāmi 'I swear,' addh'uīda 'half risen,' Śaur. udida; M. uia (? read udia). khudido 'removed' (*khaṇḍitah*)? from a root *khuṣ*. Not the same as ś. khudida 'broken,' = *kṣudita* for *kṣuṇṇa*. (Pischel § 568.)

<sup>4</sup> The servant speaks Mg. goṇo 'bull' is the masc. form usual in AMg, Mg. For derivation Pischel suggests \**gavaṇa* or \**gūrṇa*. The first seems the more probable.

<sup>5</sup> ohāria 'covered' (*apa + vr*). pavahaṇa 'carriage.' (*pra + vah*). vacca 'goes' (cf. JM. p. 135, n. 4). viāraha 'ascertain' (*vi + car*), pavasio 'set out' (*pra + vas = proṣita*).

<sup>6</sup> MSS. and Editions have *ja* and *jja* for Mg. *ya yya*. Mg. *kelake* = *ā. kerako*. *puspā* (following Hemacandra), MSS. vary. Usual reading *puppha*. *yinnuyyāṇaṃ* 'old garden.' Here we have the two Mg. genitives side by side.

<sup>7</sup> There is no point in supposing V. mimics the servant's dialect

- C. Tā gacchadu.  
 V. Anavaloido jjeva.  
 C. Adha im ?  
 V. Kassa paccaṇa ?  
 C. Ajja-Cārudattassa.  
 V. Ko ajja-Cārudatto ? Kā vā Vasantasena, jena anavaloidam vajjaḥ ?  
 C. Are, ajja-Cārudattam na jānāsi, na vā Vasantaseniam ! jaḥ ajja-Cārudattam Vasantaseniam vā na jānāsi, tā gaṇe jōṇhā-sahidam candam na jānāsi.<sup>1</sup>  
 ko tam guṇāravindam sila-miaṇkam jaṇo na jānādi ?  
 āvaṇṇa-dukkha-mōkkham caṭṭhā-sāra-sāraam raṇam !  
 do jeva pūṇiḥ iha naariḥ tilaa-bhūda a,  
 ajjaVasantasena, dhamma-niḥi Cārudatto a.<sup>2</sup>

*Notes.*—Prthivīdhara makes both characters speak Āvanti, of which he gives only the jejune information that it possesses the dental *s*, and *ra*, and is rich in proverbial sayings. Mārkaṇḍeya describes it as a mixture of Śaurasenī and Māhārāṣṭrī. Such indeed appears to be the character of the dialect as given by the MSS. Candanaka however speaks of himself as a Southerner “vaam dakkhiṇatthā avvatta-bhāsiṇo—” ‘We Southerners speak indistinctly. So Pischel thought it unlikely that Candanaka spoke Āvanti, but more probable that he spoke Dākṣiṇātyā (Bharata 17. 48. Sāhityadarpaṇa, p. 173. 5). It would appear that this was not very different from Āvanti, and that both were nearly related to Śaurasenī. ‘vaam dakkhiṇatthā’ however would be ‘amhe dakkhiṇaccā’ in Śaurasenī.

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especially as he does not repeat his exact words; naturally he reports to C. in his usual language.

<sup>1</sup> jōṇhā ‘moonlight.’

:caṭṭhā-sāra-sāraam ‘containing the essence of the four oceans.’ -niḥi ‘treasury.’

Jain Śaur nī] Extract No. 28.

Pravacanasāra.

(Portions of this were printed with Sanskrit version by R Bhandarkar in Appendix III, (p. 379 ff.) of Report on the Search for Sanskrit Manuscripts in the Bombay Presidency during the year 1883-84. Published 1887. There is a complete edition with several Sanskrit commentaries published at Bombay. Vira Samvat 2438.)

I. (69). Deva-jadi-guru-pūjāsu veva dāṇammi vā susilesu |  
uvavāsādisu ratto suhōvaog'appago appā |

(70). Jutto suheṇa ādā tiriyo vā māṇuso ya devo vā |  
bhūdo tāvadakālaṃ lahadi suhaṃ indiyam viviham |

(74). Jadi santi hi puṇṇāni ya pariṇāma-samubbhavāni  
vivihāni |

janayanti visaya-taṇhaṃ jivāṇaṃ devadantaṇaṃ |

(75). Te puṇa udiṇṇatanhā duhidā taṇhāhiṃ visaya-  
sokkhāni |

icchanti aṇuhavanti ya āmaranaṃ dukkha-santattā |

III. (13). Caradi ṇibaddho ṇiccaṃ samaṇo ṇāṇammi daṃsa-  
ṇamuhammi |

payado mūla-guṇesu ya aḷo so paḍipunṇa-sāmanno |

(18). Havadi va ṇa havadi bandho made hi(m) jive'dha  
kāyacetṭha |

bandho dhuvam uvadhido idi savaṇa chaḍḍiyā  
savvaṃ |

(19). Ṇa hi ṇiravekkho cāu ṇa havadi bhikkhussa āsaya-  
visuddhi |

avisuddhassa ya citte kahaṃ ṇu kamma-kkhaḷo  
vibiṇṇaṃ |

The cerebral *ṇ* is used initially whereas AMg. JM. manuscripts prefer initial *n* (dental). The letter *ya* is used as in other Jain MSS.

This Prakrit contains words and forms that are quite foreign to ordinary Śauraseni—but found in Māhārāṣṭri or Ardha-Māgadhī. Perhaps some of the Śauraseni forms which are

allowed by Hemacandra, but never found in the dramas, are derived from Digambara Texts. (Pischel § 21.)

(69). veva. Editor suggests yeva. Sanskrit version *caiva*.

The MS. seems to have fluctuated in the use of *ya* and *va*. *dāṇammi* loc. as in M. *suhôvaog'appago* = *suhopayog-ātmako*.

(70). *ādā*=*ātmā*, i.e. \**ātā*, cf. AMg. *āyā*; JM. *attā*. *tiriyo* 'animal' (*tiryak*).

(74). *devadāntānām*.

(75). *tanhā*=*tanhā*. This is merely an orthographical peculiarity; so is the spelling *khk* for *kkh*.

III. (13). *ṇāṇammi* 'in knowledge.'

(18). *uvadhido* abl. of *uvadhi* (*upadhi*). *idi*=*iti*. *savaṇā* = *śramaṇāḥ*, *chaḍḍiya* should be *chaḍḍida* (Pischel § 291)=*chardita* cf. Ś. *vicchaḍḍida*, M. *vicchaḍḍia*, AMg. JM. *vicchaḍḍiya*.

(19). *cāū*=*tyāgo* JM. *cāo*. The ending *ū* (cf. *vihīū*) is exceptional and probably wrong, the mistake being due to the similarity of *u* and *o* in Jain MSS. Bombay Edition has *cāyo* and *vihio*.

Bhāsa.]

Extract No. 29.

Svapna-Vāsavadattam (Act IV, p. 29).

*Praveśakaḥ.*

*Enter the Jester.*

**Jester.** (*Gleefully*) *Diṭṭhiā tattahodo* Vaccha-rāassa abhippeda-vivāhamaṅgala-ramaṇiḷḷo kālo diṭṭho. Ko ṇāma eḍam jāṇādi—tādisse *vayaṃ* aṇattha-saḷilāvatte pakkhittā uṇa ummaḷḷissāmo tti.<sup>1</sup> Idāṇiṃ pāsādesu vasiṭṭi, *andeura-digghīasu hñāṭi*, *paḷama-maūra-suumārāṇi* modaa-khaj-

<sup>1</sup> *tattahodo* should be *tattha*. § 45. *maṅgala*. Cerebral *l* is written throughout for the dental. This is common in MSS. written in S. India, *vayaṃ* Śaur. has *amhe*, *Dākaṇātyā* *vaam* (also allowed in Śaur. by Vararuci and Mārkaṇḍeya), AMg. *vayaṃ*, Pali *vayaṃ*. *ummaḷḷissāmo* 'we shall emerge.'

jaññi khaññanti tti añ-Acchara-saṃvāso Utturakuru-vāso  
mae añubhaviadi.<sup>1</sup> Ekko khu mahanto doso, mama āhāro  
sutthū ña pariṇamadi, suppacchadaṇṇe sayyāe niddaṃ ña  
labhāmi, jaha vāda-sonidaṃ abhido via vattadi tti pek-  
khāmi.<sup>2</sup> Bho suhaṃ ñāmaya-paribhūdaṃ akallavattaṃ  
ca.<sup>3</sup>

*Enter a Maidservant.*

Maid. Kahiṃ ñu khu gaḍo ayya-Vasantaḥ? (*Stepping round*)  
Ahmo eso Vasantaḥ. (*Approaches*) Ayya! Vasanta! Ko  
kālo tumaṃ añṇesāmi.<sup>4</sup>

Jester. (*With a leer*) Kiṃ nimittaṃ, bhadde! maṃ añṇesasi?

<sup>1</sup> andeura. anteura is correct (as on p. 24) but MSS. often give -nd for -nt, so "Saundalā" for Sauntalā. This was probably due to the influence of Apabhraṃśa in which the change is common. ṇṇādi. Śaur. ṇṇādi. The MS. has regularly ṇṇ and ṇṇ for ṇh, mh. At first sight this looks like a sign of antiquity; for h here represents s and ṇṇ seems nearer ṇā than ṇh. The spelling ṇṇ, ṇṇ however is found in texts, where ṇh, mh is well established as correct. Pali forms like amhe, nahā-tako (=ṇātako) show that the inversion is ancient. Moreover the difference between e.g., bamhaṇo and (as in Bhāsa) bahmaṇo is not very great to the ear. So ṇṇ, ṇṇ may be only orthographical variations. paḷama=parama. No apparent reason for l or ḷ here. maūra for mahura (=madhura). This appears to be a mistake, p. 6 has mahurā. suumā-rāpi=°rāpi. Neut. Plural in -āṇi occurs in AMg. JM. JŚ. not in M. or Śaur. In Pali it can be -āṇi as in Skt.

<sup>2</sup> sayyāe (=sayyāyām) M. AMg. JM. sejjāe, Mg. seyyāe. Here again double yy for double jj, as in ayyaṭṭa, might be taken as a sign of antiquity. Hemacandra allows yya for rya in Śaur. The spelling is occasionally found in South Indian MSS. Most write only a circle ◌◌◌◌ a◌◌◌◌ which, says Pischel, either allows a choice between yya and jja, or is intended to express a sound between the two. (Pischel § 284.) In the case of Skt. yya there is no authority for Śaur. having anything but jja. jaha is regular in M. (Śaur. jadhā).

<sup>3</sup> ñāmaya-āmaya 'indigestion' should be āmaa in Śaur. If it is not a mistake, it is an archaism. kalla-vatta 'breakfast.'

<sup>4</sup> ayya, see note on sayyāe above. Ahmo usual spelling ammo, see note on ṇṇādi above. Telang's edition of the Mālatī-mādhavam has the spelling ahmo. Another reading here is amme, p. 10 has ammo.

Maid. *Ahmāṇam* bhaṭṭiṇi bhaṇādi—avi *hṇādo* jāmāduo tti.<sup>1</sup>

Jester. Kiṃ nimittaṃ bhodī pucchadi ?

Maid. Kim aṇṇam ? sumana-vannaṇaṃ aṇemi tti.

Jester. *Hṇādo tattabhavaṃ*. Savvaṃ aṇedu bhodī vajjia bhoṇaṃ.

Maid. Kiṃ nimittaṃ vāresi bhoṇaṃ ?

Jester. Adhaṇṇassa mama koḷḷaṇaṃ akkhi-parivaṭṭo via kukkhi-parivaṭṭo saṃvutto.<sup>2</sup>

Maid. Īdiso evva hohi.

Jester. Gacchadu bhodī. Jāva ahaṃ vi *tallahodo* saṇsaṃ gacchāmi.<sup>3</sup>

*Exeunt.*

*(Enter Padmāvati with retinue and Vāsavadattā wearing Avanti dress.)*

Maid. Kiṃnimittaṃ bhaṭṭi-dāriā Pamada-vaṇaṃ ādā ?

Padmā. Haḷā, *tāṇi* dāva seḷāliā-*guhmaṇi* pekkhāmi kusumidāṇi vā ṇa ve tti.<sup>4</sup>

Maid. Bhaṭṭi-dārie! *tāṇi* kusumidāṇi nāma, pavāḷ'-antari-dehiṃ via mottīā-ḷambaehiṃ āidāṇi kusumehiṃ.

Padmā. Haḷā! jḍdi evvaṃ, kiṃ dāniṃ viḷambesi ?

Maid. Teṇa hi imassiṇi siḷā-vaṭṭae muhuttaṃ upavisadu bhaṭṭi-dāriā. Jāva ahaṃ vi kusumāvacaṃ karemi.<sup>5</sup>

Padmā. *Ayye!* Kiṃ ettha upavisāmo ?

Vāsava. Evvaṃ hodu.

*(They both sit down.)*

[The words in italics are not normal Śauraseni.]

<sup>1</sup> jāmāduo § 60.

<sup>2</sup> kukkhi 'belly.'

<sup>3</sup> jāva is the ordinary form. Ya does not appear here. ahaṃpi would be better.

<sup>4</sup> guhman (*gulmaka*) AMg. 8. Mg. gumana § 48. There seems no reason for the spelling with hm. In the previous Act "guhmadu" represents *gumphadu*, where the inversion is not archaic.

<sup>5</sup> siḷā-paṭṭaka 'stone slab.' (On p. 36, siḷā-paṭṭaka). upavisadu is correct Śaur. So correctly uvaradā, p. 40. avacaṃ, no ya appears here.



*Translation.*

**Jester.** Ha. ha! How good to see the delightful time of the auspicious and welcome marriage of His Highness the King of the Vatsas. Who could have known that after being hurled into such a whirlpool of misfortune, we should rise again to the surface. Now we live in palaces, we bathe in the tanks of the inner court, we eat dainty and delicious dishes of sweetmeats—in short I am in Paradise, except that there are no nymphs to keep me company. But there is one great drawback. I do not digest my food at all well. Even on the downiest couches I can not sleep, for I seem to see the Wind and Blood disease circling round—Bah! there is no happiness in life if you are full of ailments, or without a good breakfast.

**Maid.** Wherever has the worthy Vasantaka got to? *why here he is.* Oh, Master Vasantaka, what a time I have been looking for you.

**Jester.** And why were you looking for me, my dear.

**Maid.** Our queen says, "hasn't our son-in-law finished his bath?"

**Jester.** Why does she want to know?

**Maid.** So that I may bring him a garland and unguents of course.

**Jester.** His Highness has bathed. You may bring everything except food.

**Maid.** Why do you bar food?

**Jester.** Unfortunate that I am, like the rolling of cuckoo's eyes.. my stomach is like that.

**Maid.** May you ever be as you are!

**Jester.** Off with you! I will go and attend on His Highness.

**Maid.** What has brought your ladyship to this pleasure-garden?

**Padmāvatī.** My dear, I want to see if the *seoti* clusters have flowered or not.

Maid. Yes, princess they have with blossoms like pendants of pearls interset with coral.

Padmāvati. If that is so, my dear, why do you delay?

Maid. Wont your ladyship sit on this stone-bench for a moment, while I gather some flowers?

Padmāvati. Dear lady, shall we sit here?

Vāsavadattā. Let us do so.

### EARLY PRAKRIT.

#### Extract No. 30.

Aśoka]

#### Fourth Rock Edict.

Western dialect from Girnar and Eastern from Dhauli. For details about the text see Hultzsch: *Corpus Inscriptionum Indicarum*. Vol. I. A synoptic view of all six versions is given in Woolner: *Aśoka Text and Glossary*. The translation follows Hultzsch. The old Brāhmī script did not mark the doubled consonants.

Girnar. Atikātaṃ aṃtaraṃ bahūni vāsasatāni vadhito. eva prāṇārambho vihimśā ca bhūtānaṃ nātisu asaṃpratipati brāhmaṇasramaṇānaṃ asaṃpratipati.

Dhauri. Atikaṃtaṃ aṃtalaṃ bahūni vasa-satāni vadhite va pānālaṃbhe vihiśā ca bhūtānaṃ nātisu asaṃpaṭipati samanabābhānesu asaṃpaṭipati.

In times past, for many hundreds of years, there had ever been promoted the killing of animals and the hurting of living beings, discourtesy to relatives (and) discourtesy to Brāhmaṇas and Śramaṇas.

Atikātaṃ = atikrāntam. vadhito = vaddhito cf. Pali vaddhito.

nāti = jñāti Pali nāti. sampratīpatī 'proper recognition.'

Girnar. Ta aṇa devānaṃ priyasa Priyadasino rāṇo dhamma-caraṇena bherighoso aho dhammaghoso vimānadasaṇā ca hastidasana ca agikhaṃdhāni ca añāni ca divyāni rūpāni dasayitpā janaṃ.

yujaṃtu hīni ca mā locetavyā. Dbādasavāsābhisitena  
 \* devānaṃ priyena Priyadasinā rāṇa idaṃ lekhāpitaṃ.

Dhauḷi. Etāye athāye iyaṃ likhite imasa athasa vadhī yujaṃ-  
 tū hīni ca mā alocayisū. Duvādasavasāni abhisitasa  
 devānaṃ piyasa Piyadasine lājine yaṃ idha likhite.

For the following purpose has this been caused to be written,  
 that they should devote themselves to the promotion of this  
 practice and that they should not approve the neglect of it

This was caused to be written by King Devānāmpriya  
 Priyadarśin when he had been anointed twelve years.

yujaṃtu imperat. 'let them devote themselves to, carry on.  
 mā alocayisu 3. plur. aor. of ālocayati 'let them not coun-  
 tenance'; locetavyā (Girnar) is fut. part., the construction  
 seems to have been mixed. Dbādasa 'twelve' cf. *tp* for *tv*.  
 Pronounced as an implosive *d* eventually disappeared leaving  
 only *b*. Such is the origin of the Prakrit terms bārasa, bāraha  
 Hindi bārāh, etc.

Pali]

Extract No. 31.

Jātaka 308.

(Fausbøll Edn., Vol. III, p. 25. Trans. Francis and Neile.  
 Vol. III, p. 17.)

*Java-sakuṇa-jātakaṃ.*

Atīte Bārānasiyaṃ Brahmadaṭṭe rajjaṃ kārente Bodhisatto  
 Himavanta-padase rukkha-kotṭha-sakuṇo hutvā nibbatti. Ath-  
 'ekassa sīhassa maṃsaṃ khādantassa aṭṭhi gale laggi, galo  
 uḍḍhumāyi, gocaraṇaṃ gaṇhituṃ na sakkoti, kharā vedanā  
 vattanti.

Notes.—*Vārāṇasyām*=AMg. *Vāpārasie*. Brahma, Pkt. bam-  
 ha. kārente causal participle, Ś. karente is active. ruk-  
 kha°—"woodpecker." rukkha so in M. Ś., etc.=Vedic *rukṣa*  
 "tree" doubtlessly related to *vrkṣa* whence M. JM. vaccha.  
 (Pischel § 320). hutvā=Ś. bhavia, AMg. hōttā. nibbatti "was  
 born again" aor. (*nir*+*vr*) from nibbattati=Ś. *niṣvattādi*.  
 atha=Ś adha sīha so in M. (§ 65). laggi "stuck" aor.

from laggati. ud-dhumāyi 'was blown up, swelled up.' pass. aor: from uddhumāyati=uddhmāyate. gaṇhitum=Ś. geṇhidum. sakkoti=Ś. sakkunoti. JM. sakkai, sakkei. vat-tanti=Ś. vaṭṭanti.

Atha naṃ so sakuṇo gochara-pasuto disvā sākhāya nilīno "kin te samma dukkhatīti" pucchi. So tam atthaṃ ācikkhi "Ahan te samma etaṃ atthiṃ apaneyyaṃ, bhayena te mukhaṃ pavisitum na viśahāmi, khādeyyāsi pi man" ti. "mā bhāyi samma, nāhan taṃ khādāmi, jīvitam medehīti."

Notes.—naṃ 'him.' pasuto 'intent on' seeking (food)=prasita. disvā=dr̥ṣṭvā, AMg. dissā, dissa dissaṃ. Sākhāya cf. M. loc. mālā. nilīno "perched" past part. pass. of niliyati cf. Ś. ṇīlamāṇa. samma "friend, good sir"? from samyak. ācikkhi "told" ācikkhati (ā + khyā reduplicated)=AMg. āikkhai. apaneyyaṃ "I would remove" Ś. would be ava-neam, AMg. avaṇejjā. viśahāmi (vi + sah) "dare."

So "sādhū" ti taṃ passena nipajjāpetvā "ko jānāti kiṃ p'esa karissatīti" cintetvā yathā mukhaṃ pidahitum na sakkoti tathā tassa adharotthe ca uttarotthe ca daṇḍakaṃ tḥa-petvā mukhaṃ pavisitvā atthikotiṃ tuṇḍena pahari. Atthi patitvā gataṃ. So atthiṃ pātetvā sihasa mukhato nikkhamanto daṇḍakaṃ tuṇḍena paharitvā pātentō nikkhamitvā sākhagge nilīyi.

Notes.—passa=Ś. pāsa. nipajjāpetvā gerund of causal from nipajjati (ni + pad.) pidahitum infin. from pidahati 'shuts' ((a)pi + dhā.) nilīyi 'perched' see nilīno above.

Siho nīrogo hutvā ekadivasaṃ vana-mahisaṃ vadhitvā khādati. Sakuṇo "vimaṃsissāmi naṃ" ti tassa uparibhāge sākhāya niliyitvā tena saddhiṃ sallapanto paṭhamam gātham āha:

Akaramhase te kiccaṃ yaṃ balaṃ ahuvamhase,  
migarāja namo ty-atthu, api kiñci labhāmase.

Notes.—vimaṃsissāmi fut. of vimaṃsati "examine, try" (nīmāṃsate). paṭhama=Pkt. paḍhama. akaramhase imperfect (or aorist) ātm. ahuvamhase the same from bhavati. ty-atthu=(iti + astu). labhāmase imperative ātm

Taṃ sutvā siho dutiyaṃ gaṭham āha :

Mama lohita-bhakkhassa niccam luddāni kubbato  
dant'antara-gato santo taṃ bahum yaṃ hi jīvasīti

Taṃ sutvā sakuno itarā dve gāthā abhāsi :

Akataññuṃ akattāraṃ katassa appatikāraṃ  
yasmiṃ kataññutā n'atthi niraṭṭhā tassa sevanā.

Yassa sammukha-ciṇṇena mittadhammo na labbhati  
anusuyyā anakkosā sanikaṃ tamhā apakkame ti.

Evam vatvā so sakuno pakkāmi.

*Notes.*— -bhakkha 'feeding on.' kubbanto pres. part. of karoti. luddāni 'cruelties.' (*rudra*-). abhāsi 'spoke' aor. of bhāsati. kataññu 'grateful' (*krtañña*). -ciṇṇa 'performed' (\**cirṇa*) used as p.p. to carati "a deed done in a person's presence, so, a personal kindness." sanikaṃ 'quickly.' Sometimes means 'slowly' like *sanaiḥ*: original meaning 'gently, softly.' tamhā (*tasmāt*) is used adverbially in Ś.

Pali].

Extract No. 32.

Jātaka 339.

(Faushøll. Vol. III, p. 126. Trans. Vol. III, p. 23.)

*Bāveru-jātakaṃ.*

Attīte Bārāṇasīyaṃ Brahmadaṭṭe raḥḥaṃ kārente Bodhisatto mora-yonīyaṃ nibbattitvā vuddhim anvāya sobhagga-patto araṇṇīe vicari. Tada ekacce vāṇijā disā-kākaṃ gaḥetvā nāvāya Bāveruraṭṭhaṃ agamaṃsu. Tasmiṃ kira kāle Bāveruraṭṭhe sakunā nāma n'atthi. Āgatāgatā raṭṭha-vāsino taṃ kūp'agge nisinnaṃ disvā "passath" imassa chavivaṇṇaṃ gala-pariyo-sānaṃ mukhatuṇḍakaṃ maṇi-gulaka-sadisāni akkhinīti" kākaṃ eva paśamsitvā te vāṇijake āhaṃsu : "imaṃ ayyo sakuṇaṃ amhākaṃ detha, amhākaṃ hi iminā attho, tumhe attāno raṭṭhe aññaṃ labhissathā" ti. "Tena hi mūlena ganhathā" ti. "Kahāpanena no dethā" ti. "Na demā" ti. Anupub-bena vaddhetvā "satena dethā" ti vutte "amhākaṃ esa bahū-pakāro, tumhehi pana saddhim metti hotū" ti kahāpana-sataṃ gaḥetvā adamaṃsu.

**vuddhim anvāya** "attaining full growth" gerund (*anu + i*) formed by analogy with **māya** from *mi*, instead of \**anvetvā*. **ekacce** 'certain' (\**eka-tya-*). **disā-kākaṃ** 'foreign crow.' **agamamsu**, 3, plur. aor. "went." **Kira** = *kila*. The **Bāveru** kingdom was evidently on the sea, in a country where birds were supposed to be scarce, probably up the Persian Gulf. **āgatāgatā** "passers by, spectators." **kūpa** 'mast.' **nisinnam** 'perched' = *JM. nisinna*. **passatha**, 2nd plur. imperat. "look at." **-pariyosānam** "at the end of" (*paryavasāna*) "termination." **ayyo**, perhaps we should read **ayyā** "Sirs" = *Ś. ajjā*. **Kahāpaṇa** "a coin, here probably of silver." **mettī** "friendship." **adamsu**, aor. "they gave."

**Te taṃ gahetvā suvaṇṇa-paṇjare pakkhipitvā nānappa-kārena macchamamsena c'eva phalāphalena ca paṭijaggiṃsu** **Aññesaṃ sakuṇānaṃ avijjamānatthāne dasahi asaddhammehi samannāgato kāko lābhagga-yasagga-ppatto ahosi**. **Punavāre te vāṇijā ekaṃ mayūra-rājānaṃ gahetvā yathā accharāsaddena vassati pānippahārasaddena naccati evaṃ sikkhāpetvā Bāveru-rattham agamamsu**. So **mahājane sannipatite nāvāya dhure thatvā pakkhe vidhūnitvā madhura-ssaram nicchāretvā nacci**.

**phalāphala** "wild fruit." Pali often lengthens a vowel when a word is repeated in a compound, so **khaṇḍākhandaṃ** "in pieces," **kiccākiccāni** "all sorts of duties." **paṭijaggiṃsu**, aor. **paṭi-jaggati** "watch over, look after" (*prati + jāgr*). **samannāgato** "endowed with" (*sam + anu + ā + gam*): the equivalent of this is found in Buddhist Sanskrit. **yasagga** "height of glory." **puna-vāre** "the next time." **accharā** "snapping of the fingers." **vassati** "screams" *√vāś*. They had trained it to scream at the snapping of the fingers and to dance at the clapping of the hands. **dhure** "on the prow," **thatvā**, *M. JM. thāiūna*, *AMg. JŚ. thiccā*. **nicchāreti** "emit, utter" causal of *niccharati* (*niś + car*).

**Manussā taṃ disvā somanassa-jātā** "etaṃ ayyo sobhagga-pattaṃ susikkhita-sakuṇa-rājānaṃ ambhakaṃ dethā" **ti āham-su**. "Amhehi paṭhamam kāko ānito, taṃ gaṇhittha, idāni

etaṃ mora-rājānaṃ ānāyima, etaṃ pi yācatha, tumhākaṃ raṭṭhe sakunaṃ nāma gaheṭvā āgantuṃ na sakkā” ti. “Hotu ayyo, attano raṭṭhe aññaṃ labhissatha, imaṃ no dethā” ti mūlaṃ vaḍḍhetvā sahasena gaṇhimsu. Atha naṃ satta-ratana-vicitte pañjare ṭhapetvā macchamaṃsa-phalāphalehi c’eva madhu-lāja-sakkarā-pānakādīhi ca paṭijaggiṃsu. Mayū-rarājā lābhagga-yasagga-ppatto jāto. Tassāgatakālato paṭṭhāya kākassa lābhasakkāro parihāyi, koci naṃ oloketuṃ pi na icchati. Kāko khādaniya-bhojaniyaṃ alabhamāno ‘kākā’ ti vassanto gantvā ukkārabhūmiyaṃ otari.

āhaṃsu aor. “they said.” gaṇhittha 2, plur. “you took.” ānāyima “we have brought.” sakkā “it is possible.” Sometimes this can be explained as the plural of sakko, ‘able’ (=śakyaḥ), but it is often indeclinable, and Pischel derived from śakyūt § 133. “Really it is impossible to come with a bird in your country.” ṭhapetvā=AMg. ṭhāvēttā, JM. ṭhavittā, ṭhaviūṇa, ṭhaviya, Ś. ṭhāvia, ṭhavia. lāja “fried corn.” paṭṭhāya “from” lit, “setting out from” (*pra + sthā*), so ajjapaṭṭhāya “from this day forth.” parihāyi “fell off.” khādaniyaṃ “what can be chewed, hard food.” bhojaniyaṃ “soft food.” In verse we find khajjabhojjaṃ. ‘kākā’ ti vassanto “crying caw,caw.” ukkārabhūmi “dunghill,” AMg. uccāra°. otari “settled on.”

Pali].

Extract No. 33.

Mahāvamsa, Bk. VII.

*Conquest of Ceylon.*

(Dines Andersen’s Reader, p. 110. Geiger’s trans. p. 55.)

The Buddha at his decease informed Indra that Vijaya son of King Sihabāhu had gone to Laṅkā with seven hundred followers, and asked that he and his followers should be carefully protected. Indra handed over the guardianship of Laṅkā to Viṣṇu.

V. 6. Sakkena vuttamatto so Laṅkaṃ āgamma sajjukaṃ paribbājaka-vesena rukkhāmulā upāvisi.

7. Vijaya-ppamukhā sabbe taṃ upecca apucchisum ;  
 “Ayaṃ bho ko nu dīpo ?” ti. “Laṅkādīpo” ti abruvi.
- V. 6. “vutta p.p.p. from vatti “he speaks” so in JM. AMg.  
 -matta (*mātra*), Pkts. have more commonly -metta.  
 AMg. -mitta. āgamma gerund of āgacchati. sajju-  
 kaṃ “quickly” derived from *sadyaḥ*. vesena “in  
 the disguise” (of a *parivrājaka*, wandering ascetic).
- V. 7. -ppamukhā ‘with Vijaya at their head,’ i.e. ‘Vijaya  
 and his followers.’
- V. 8. “Na santi manuḃā ettha, na ca hessati vo bhayaṃ” —  
 iti vatvā kuṇḍikāyaṃ te jalena nisiñciya
9. Suttaṃ ca tesam hatthesu laggetvā nabhasāgamā,  
 dassesi soṇirūpena paricārika-yakkhina.
10. Eko taṃ vāriyāto pi rājaputtēna anvagā  
 “gāmaṃhi vijjamānaṃhi bhavanti sunakhā” iti
11. Tassā ca sāmīnī tattha Kuveṇī nāma yakkhina  
 nisīdi rukkha-mūlaṃhi kantantī tāpasī viya.
12. Disvāna so pokkharāṇiṃ nisinnaṃ taṃ ca tāpasin  
 tattha nahātvā pivitvā c’ādāya ca muḃālayo—
13. Vāriṇ ca pokkhare heva so vuṭṭhāsī, taṃ abruvi :  
 “bhakkho si mama, tiṭṭhā” ti, ālhabaddho va so naro.
14. Parittasuttatejēna bhakkhetuṃ sā na sakkūṇi  
 yāciyāto pi taṃ suttam nādā yakkhīniyā naro.
15. Taṃ gahetvā suruṅgāyaṃ rudantaṃ yakkhina khipi,  
 evaṃ ekekaṣo tattha khipi sattaṣaṭṭāni pi.
- V. 8. hessati, fut. from bhavati (\*havissati) bhavissati is  
 also common.
- V. 9. suttam, e.g. as a protection against evil spirits. āgamā,  
 aor. “vanished”; also agami, agacchi, agamasi, etc.  
 dassesi “there appeared,” aor. cf. dasseti=*dar-*  
*śayati*. soṇi “bitch.”
- V.10. vāriyāto, partic. of vāriyati pass. of vāreti “forbid,”  
 caus. of vuṇāti. anvagā “followed.” sunakhā  
 “dogs” (*śunakāḥ*)—“only where there is a village.”
- V.11. Kantantī “spinning.”



- V.12. *disvāna*, gerund=*disvā*, also *passitvāna*. *mulālayo*, acc. plur. "lotus shoots" (*mṛṇālī*).
- V.13. So. Reader has *sā* but it was the man who came out of the tank not the *yakkhini*. *ālḥābaddho* "fast bound." *ālḥaka* is a tethering post (*ārḥaka*).
- V.14. *sakkuṇi* aor. *sakkuṇāti* 'is able,' also *asakkhi* from *sakkati*. *paritta-sutta* "protection thread," i.e. "thread charm" or "magic thread." *nādā=na adā* "he did not give."
- V.15. *khipi* "hurled."
- V.16. *Anāyantesu sabbesu Vijayo bhayasaṅkito*  
*naddhapañcāyudho gantvā disvā pokkharaniṃ subhaṃ*  
 17. *Apassa-m-uttinṇapadaṃ hasantiñ c'eva tāpasim*,  
 "imāya khalu bhaccā me gahitā nū" ti cintiya;  
 18. "Kiṃ na passasi bhacce me bhoti tvam" iti āha taṃ,  
 "kiṃ rājaputta bhaccehi, piva nahāyā" ty-āha sā.  
 19. "Yakkhini tāva jānāti mama jātin" ti nicchito  
*sighaṃ sanāmaṃ sāvetaṃ dhanuṃ sandhāy' upāgato*.  
 20. *Yakkhim ādāya givāya nārāca-valayena so*  
*vāmahatthena kesesu gahetvā dakkhinena tu*  
 21. *Ukkipitvā asim āha*: "bhacce me dehi dāsi, taṃ  
*māremiṭi*," *bhayatṭhā sā jivitaṃ yāci yakkhini*:  
 22. "Jivitaṃ dehi me sāmi, rajjaṃ dassāmi te ahaṃ,  
*karissāmi* 'itthikiccaṃ ca aññaṃ kiñca yathicchitaṃ"  
 23. *Adūbhatthāya sapathaṃ so taṃ yakkhim akārayi*,  
 "Ānehi bhacce sighaṃ" ti vuttamattā va sā nayi.  
 24. "Ime chātā" ti vuttā sā taṇḍulādi viniddisi  
*bhakkhitānaṃ vāṇijānaṃ nāvattṭhaṃ vividhaṃ bahuṃ*  
 25. *Bhaccā te sādhayitvāna bhattāni vyañjanāni ca*  
*rājaputtaṃ bhojayitvā sabbe cāpi abhuñjisuṃ*.  
 V.16. *anāyanta* "not coming." *naddha* "fastened, equip-  
 ped with." *apassa*—"where he saw no footstep of  
 any man coming forth," -m- is a sandhi consonant.  
*bhaccā* "servants" (*bhṛtyāḥ*). *bhoti* "Lady."
- V.19. *sa-nāmaṃ* "his name." *sāvetvā*, gerund. caus. of

sunoti. sandhāya "making ready, drawing," also sandhetvā, sandahitvā, from sandahati, sandheti (sam + dhā).

V.20. nārāca "a weapon." valaya- "noose."

V.21. bhayaṭṭhā = bhaya-ssthā.

V.22. -kiccam (kṛtyam) so in Ś.

V.23. adūbhatthāya. "that he might not be betrayed." sapatham "oath."

V.24. chātā "hungry" (psāta) § 39. viniddisi "showed" (vi + nir + dīś).

Old Prakrit.]

Extract No. 34.

### Hāthīgumphā Ins<sup>x</sup>cription.

This Inscription is in one of the Udayagiri caves 19 miles from Cuttack. A corrected text was published by Bhagwānlāl Indrajī in the Proceedings of the Sixth International Congress of Orientalists at Leiden, 1883, Part III, p. 135. Since then the text has been edited by Mr. Jayaswal on the basis of new impressions including the casts and estampages in the Patna Museum. This revised text will be found in the Journal of the Bihar and Orissa Research Society, 1917, 1918 and 1927. The supposed date in a Mauryan era has been found untenable. It is written in Old Brāhmī characters and has been assigned to the 2nd century B.C.<sup>1</sup> The inscription gave a summary of Khāravela's reign year by year. Unfortunately it is very fragmentary. As is the case with Aśoka's inscriptions, double consonants are written single.

(1) Namō Arahantānaṃ. Namō sava-Sidhānaṃ Verena (or Airena) mahārājena Mahāmeghavāhanena Ceti-rāja-vaṃsa-vadhanena pasathasubha-lakhanena catur-aṃta-luṃṭhita-gunōpagatena Kalingādhipatinā Siri-Khāra-velena paṇḍarasa-vasāni Siri-Kadāra-sariravatā kīḍitā kumāra-kīḍakā.

<sup>1</sup> Vincent Smith, 'Early History of India,' 2nd Edition. Notes on pages 38, 40, 187 and 196. Fleet, J.R.A.S. 1910, p. 242 and p. 824.

Salutation to the Arhats. Salutation to all the Siddhas. Śrī Khārvēla the overlord of Kālīṅga, the heroic (or Aira), Mahārāja Mahāmeghavāhana, furtherer of the royal house of the Cedis, possessing lauded and auspicious marks, endowed with the quality of having pillaged the four ends (of the earth), for fifteen years played princely games with a body like that of Śrī-Kaṭāra.

For discussion of the proper names see Jayaswal's articles cited above. *pasatha*=*praśasta*. Jayaswal's last reading is *luṭhita* but the *anusvāra* may be there, so =*luṭhita* 'pillaged.' *paṃdarasa* cf. Pali *pannarasa*, Pali. AMg. JM. *paṇṇarasa*, Apa. *paṇṇaraha*, H. *pandrah*, etc. It is noteworthy that the *d* should occur so early. *Kaḍāra* used to be read *kumāra*.

- (2) *Tato lekha-rūpa-gaṇanā-vavahāra-vidhi-visāradena sava-vijāvadātena nava-vasāni Yova-rājaṃ paśāsitaṃ.*

Then for nine years he enjoyed power as heir-apparent, being proficient in writing, currency (?), accounting and the rules of procedure and accomplished in all the sciences.

Meaning of *rūpa* is doubtful, probably not "painting." J. takes *vyavahāra* and *vidhi* separately "municipal law and dharma injunctions." *sarva-vidyā-avadāta* the number varies from 4 to 64. *yova-rājaṃ*=*yauvarājyam*. *praśāsitaṃ*.

- (3) *Sampūṇa-catuṣṣati-vaso tadāni vadhamāna-sesayo Venabhi-vijayo tatiye Kālīṅga-rāja-vaṃsa-purisa-yuge mahārājā-bhisecanaṃ pāpunāti.*

Having completed twenty-four years then having been prosperous in his boyhood, a conqueror like Vena, obtained in the third generation of the Kālīṅga dynasty consecration as a mahārāja.

The readings are not quite clear. *vardhamāna-saiśavaḥ*.

- (4) *Abhisita-mato ca padhama-vase vāta-vihata-gopura-pā-kāra-nivesanaṃ paṭisaṃkhārayati Kālīṅga-nagari(m), Khibīra-isi-tāla-taḍāga-pāḍiyo ca baṃdhāpayati savūyyāna-paṭisaṃthapanam ca kārayati: panatisāhi sata-sahasehi pakatiyo raṃjayati.*

As soon as he was anointed in his first year he repaired Kālīṅga city, of which the gates, city-walls and dwellings had been damaged by a storm, and he had constructed the embankment to the tank of the Rishi Khibīra, and he had all the gardens put in order: with thirty-five lakhs he pleased the people.

Padhama Pali paṭhama, Ś. ete paṭhama. Khibīra was formerly understood as 'royal camp' cf. *śibira*. "Khibīra Rishi" is due to Mr. Jayaswal. pāḍi (pāli) 'dam, dike.' The thirty-five lakhs J. takes to refer to the population, more probably it represents the expenditure.

(5) Dutīye ca vase acitayitā Sātakaṇiṃ pacchima-disaṃ haya-gaja-nara-radha-bahulaṃ daṃḍaṃ paṭhāpayati. Kañha-bemṇā gatāya ca senāya vitāsitaṃ Musika-nagaraṃ.

And in the second year, disregarding Sātakaṇi he sent into the west a numerous army of horse, elephants, infantry and chariots. And with his army having reached the Kṛṣṇa-veṇā he terrified the city of Musika.

Read acimtayitā. The condition of the rock often makes it uncertain whether an *anusvāra* was written or not. ? For -bemṇā read-benām.

(6) Tatiye ca puna vase gandhava-veda-budho dāmpa-nata-gīta-vāḍita-saṃdamaṣanāhi usava-samāja-kārāpanāhi ca kiḍāpayati nagariṃ.

In the third year again versed in the science of music he amused the city by exhibitions of *dāmpa* (?) dancing, singing and music and by arranging fêtes and shows.

The meaning of *dāmpa* is doubtful. nata=*narta*. vāḍita=*vāḍitra*. usava i.e. *ussava*=*ulsava*.

The inscription continues up to the thirteenth year of the reign. There are however so many gaps in the text that it is often difficult to interpret the remaining words or letters. In the eighth year he gave trouble to the king of Rājagṛha—(Rāja-gaḥa-napaṃ piḍāpayati)<sup>1</sup>—who apparently deserted his

<sup>1</sup> J. now reads Rājagahaṃ upapiḍayati.

army and made off to Mathurā. In the twelfth year he caused great consternation among the people of Magadha(—Magadhā-  
naṃ ca vipulaṃ bhayaṃ janeto)—made his elephants drink  
of the Ganges, and made the king of Magadha bow at his feet—  
(*Magadham ca rājānaṃ pāde va(n)dāpayati*).

### Late Prakrit.

Apabhraṃśa]

Extract No. 35.

From the Bhavisatta-kāha of Dhanavāla edited by Hermann Jacobi. 1918. Sandhi III 52. Bandhudatta sets out on a journey. Leaving the Kurujangal he goes S.E. to the sea. Builds ships, abandons many hundreds of bulls and buffaloes and sets sail with five hundred excellent merchants.

- 1 aggeya-disaē mallianti janti/Kurujaṅgalu mahi-maṇḍalu  
muanti.
- 2 laṅghanti viyaṇa-kāṇaṇa palamva-pura-gāma-kheḍa kav-  
vaḍa-maḍamva.
- 3 Jaṇṇā-nai-salilu samuttarevi/jala-duggaī thala-duggaī sarevi.
- 4 ann'anna-desa-bhāsai niyanta/raṇaṇāyare velāulāī patta.
- 5 lakkhiu samuddu jala-lava-gahīru/sappurisa va thiru gam-  
bhīru dhīru.
- 6 āsiviso rva visa-visama-silo/velā-mahalla-kallola-lilu.
- 7 diṭṭhai viulāī velāulāī/kaya-vikkaya-ṛaya-vayaṇāulāī.
- 8 dhamm'attha-kāma-kaṅkhira-subhāī/suviyaḍḍha-vayaṇa-vila-  
yā-muhāī.
- 9 taḥi tḥāivi jalajantaī kiyaī,parihāivi veṣaḥa-mahisaya-  
sayāī.
- 10 jalajantaī-kamm'antaru karevi/karaṇaī piya-vayaṇaḥi sam-  
varevi.
- 11 vahaṇaḥi ārūḍḥa mahāpahāṇa/vaṇivaraḥa sayāḥi pañcāḥi  
samāṇa.
- 1 āgneya-diśā S.E. Read malhanta 'sporting' Deśi word.  
muanti \*mucanti for muñcanti.
- 2 riḇana-, pralamba, kḥeḷa 'village' karvaḷa; \*maḍamba or  
\*maḷamba (?).

3 samuttarevi 'crossing' gerund.

4 niyanta 'observing.' ratnākare, velākūla 'shore.

6 āśīviṣa 'snake.' mahalla = maha + alla.

7 vipulāni. Kraya-vikkraya-rata-vacanākulāni.

8 kaṅkhira means kṅkṣin. suvidagdha. vilayā (vanitā)  
Deśi.

9 ṭhāivi for sthitvā jala-yantra 'ship.'

11 mahā-pradhānāḥ.

Notice the weakness of the finals, the merging of the accusative with the nominative, and the frequency of non-Sanskritic words.





# INDEX OF EXAMPLES.

[This index comprises most of the examples given in Part I, and of the words explained in Part II.]

## A

a, 'and,' § 3.  
 aam, 'this,' § 110. (AMg. ayaṃ).  
 aipā, 'led beyond,' § 125.  
 amsi, AMg., 'I am,' § 61. cf. mhi.  
 amsu, 'tear,' §§ 49, 64. Also assu.  
 H. āsū.  
 akaannua, 'ungrateful,' p. 132, v. 83.  
 akaṇḍa, 'unexpected,' p. 105, n. 5.  
 akayya, Mg. (akārya), p. 177, n. 2.  
 akarimsu, aor., 'they did,' § 133.  
 akāsī, AMg., 'he did,' § 133.  
 akkhala, Mg., 'letter,' p. 177, n. 1.  
 akkhi, 'eye,' § 40, Pb. akkh. H. ākh. cf. acchi.  
 agada, 'a well,' p. 135, n. 2.  
 aggala, 'bolt,' p. 148, v. 19.  
 aggahattha, 'finger,' p. 113, v. 4.  
 aggi, 'fire,' § 36, 62, 88. Pb. agg.  
 H. āg.  
 aggha, 'valuable,' § 56.  
 aṅgulāa, 'ring,' p. 102, n. 6.  
 accanta, 'excessive,' § 44.  
 acchhai, 'stays,' § 60, p. 153, n. 9.  
 accharā, 'nymph,' § 39.  
 acchariam, 'wonderful,' §§ (7), 58.  
 Also acchariam.  
 acchi, 'eye,' § 39. cf. akkhi.  
 acchūm, acchīni, M. plur., § 92.  
 acchera, M. =accharia, § 76.  
 ajja, (1) 'to-day,' § 44. Apa. ajju.  
 Pb. ajj. Old H. āju. H. āj.  
 (2) =ārya, § 50.  
 ajjaā, 'lady,' p. 109, n. 7.  
 ajjaūtta, 'gentleman,' § 2.  
 ajjbatthiya, AMg. (ādhyaṭmika-).  
 ajjhavasida, 'determined,' p. 95, n. 8.  
 atthāe, AMg., 'on account of,' p. 159, n. 1.  
 atthi, 'bone,' § 38.  
 asajjanto, 'not being known,' p. 135, n. 9.  
 anavayagga, AMg., 'endless,' p. 158, n. 1.  
 anavaraya, JM., 'incessant,' p. 141, n. 2.

anasaṇa, 'fasting,' p. 158, n. 10.  
 anahiaa, 'heartless,' p. 129, v. 64.  
 anahinna, 'ignorant,' § 36.  
 anāiya, AMg., 'without beginning,' p. 158, n. 1.  
 aniada, 'uncertain,' p. 99, n. 6.  
 anugejjha, Ś., 'to be favoured,' § 53.  
 anudiabam, 'day by day,' § 27.  
 anurāa, 'affection,' § 9.  
 anuvvaya, AMg., 'ordinance,' p. 157, n. 4.  
 aneṇa, 'by this,' § 110.  
 aṇṇa, other, §§ 48, 111.  
 aṇṇuna=aṇṇonṇa 'one another,' § 73.  
 annessaṇā, 'search,' § 48.  
 annessidum, p. 94, n. 6.  
 attaa, AMg., 'son,' p. 159, n. 2.  
 uttā, 'self,' §§ 36, 100. cf. appā.  
 attis, 'mother,' p. 122, (c).  
 attha, (1) 'here,' § 45 (atra).  
 (2) -artha, § 45.  
 (3) 'weapon,' § 56 (astra).  
 atthi, (1) 'is,' (asti), §§ 38, 132.  
 (2) 'bone,' cf. atthi.  
 (3) -artha, JM.  
 adidhi, 'guest,' §§ 11, 14.  
 adda, 'wet,' p. 122, n. 3.  
 addhi, 'anxiety,' p. 140, n. 3.  
 adha, 'then,' § 14.  
 adhannadā, Ś., 'misfortune,' p. 100, n. 2.  
 antakkarana, 'conscience,' § 51.  
 andhāra, Apa., 'darkness,' p. 77.  
 andhāria, 'darkened,' § 82.  
 apavagga, JM., 'final beatitude,' p. 147, n. 1.  
 appa, 'small,' § 37.  
 appē, 'self,' §§ 36, 100. H. āp. cf. attā.  
 appatta, 'unobtained,' p. 126, v. 3.  
 appia (1) 'not dear,' Ś. 148.  
 (2) 'sent,' JM., p. 148, v. 23.  
 abie, AMg., 'without a second,' p. 157, n. 1.  
 abbhantara, 'interior,' § 43.



abbbhahin (= *abhy-adhika*), p. 121 (c).  
 amiam, 'nectar,' p. 114, v. 2.  
 amojjha, 'impure,' p. 142, n. 9.  
 amhain, 'of us,' M., AMg., JML.,  
 § 107.  
 amhakera, 'our,' § 76.  
 amlie, 'wo,' §§ 47, 106.  
 uriha, 'worth,' § 57.  
 alasi, 'common flux,' § 23.  
 alia, 'in vain,' § 67.  
 alihadi, Mg. = *urhati*, p. 179, n. 4.  
 avanida, 'taken away,' § 125.  
 avatthā, 'condition,' § 38.  
 avara, 'other,' § 17. H. aur. Rom-  
 ani (w)aver.  
 avarajjhāi, passive, *apa + rūdh*,  
 § 125.  
 avaranha, 'afternoon,' § 52.  
 avaratta, AMg., 'latter half of  
 night,' p. 157, n. 2.  
 avaricida, 'stranger,' p. 103 n. 1.  
 avassam, 'necessarily,' § 49.  
 avanga, 'corner (of eye),' p. 128,  
 v. 61.  
 avi, 'also,' § 17.  
 asamatthaa, 'unable,' p. 124 (a).  
 asoga, 'all,' § 20.  
 asoga, § 11.  
 asaa, (1) 'of him,' § 110.  
 (2) 'horse,' § 49. -cf. M. āsa.  
 assu, 'tear,' § 64. cf. *amsu*.  
 aha, 'then,' § 14. Ś. adha.  
 ahakam, OMg., 'I' p. 74.  
 ahara, 'lower,' p. 128, v. 63.  
 ahighāa, 'smitten,' p. 128, v. 61.  
 ahinava, 'new,' § 13.  
 ahinūna, 'token,' p. 102, n. 3.

## Ā

āda, 'arrived,' § 2.  
 ā(y)ava, 'heat,' p. 165, n. 1.  
 āsa, (1) 'trouble,' p. 113, n. 7.  
 (2) 'sky,' p. 125 (b).  
 āaredi, 'invites,' p. 113, n. 9.  
 āittha, JML., 'commanded,' p. 142,  
 n. 1.  
 āihī, Apa., 'in the beginning,' § 93.  
 āuso, AMg., 'long-lived one,' p. 162,  
 n. 4.  
 āojja, JML., 'drum?' p. 142, n. 7.  
 āohana, 'battle,' p. 142, n.  
 āgada, Ś. = *āda*, § 2.  
 āgantum, JML., 'having come,'  
 p. 135, n. 9.  
 āgāra, AMg., 'house,' p. 157, n. 5.

āgāra, AMg., JML. = *āra*, § 11.  
 ācāria, 'teacher,' § 58.  
 ādhatta, 'begun—applied,' § 125,  
 pp. from *adhāi*.  
 ādhappai, caus. pa. + *ā + dhā*, § 135  
 (c).  
 āvatta, 'ordered,' § 125.  
 ānavedi, 'orders,' § 36.  
 ānia, 'brought,' § 125.  
 ānida, Ś., 'brought,' § 125.  
 āpesu, 'bring,' § 116.  
 āpe, (na āpe) 'I (don't) know,'  
 p. 120 (c).  
 ābhioia, ābhioziya, AMg., 'of the  
 state,' p. 157, n. 9.  
 āmārisa, 'impatience,' § 57.  
 āradha, 'begun,' § 12.  
 ārabbbhai, āranobbbhai, 'is begun,'  
 § 125.  
 āruhai, 'mounts,' § 125.  
 āliddha, 'embraced,' p. 125, v. 61.  
 ālekkha, 'picture,' p. 96, n. 3.  
 āvajjia, JML., 'poured out,' *ā + rj*  
 p. 151, n. 3.  
 āvatta, 'turned round,' p. 114,  
 v. 6.  
 āveia, 'announced,' p. 137, n. 5.  
 āsa, 'horse,' = *assa*.  
 āsa, acc. plur., AMg., § 92.  
 āsī, 'was,' § 133.  
 āsīdadi, Ś., 'sits down,' § 125.  
 āhaū, Apa., 'battle,' p. 77.  
 āhamu, AMg., 'they said,' § 133.  
 Also āhu.  
 āhovacca, AMg., 'overlordship,'  
 p. 156, n. 5.

## I

i = *iti*, p. 148, v. 10.  
 ia = *iti*, p. 123, (c).  
 iam, 'this,' § 110.  
 ikkhu, 'sugar-cane,' § 40. cf.  
 uechu.  
 icchai, 'promises,' JML., p. 140,  
 n. 4.  
 icche, 'I desire,' *āt*m., § 115.  
 idhī, AMg., 'increase,' p. 158, n. 6.  
 inam, 'this,' § 71.  
 itthī, 'woman,' p. 96, n. 1.  
 idha 'here,' § 25.  
 indaālanaici, 'in magic,' p. 125 (b).  
 imise, AMg. = *imie*, 'of this,' fem.,  
 § 110.  
 isēse, Mg., 'desirest,' § 115.  
 isi, 'sage,' § 60.  
 ihu, 'here,' § 28. = *idha*.

## Ī

īdisa, 'like this,' § 70.  
 īsisi, 'gently,' p. 119 (a).  
 Thāmiya, 'wolf,' p. 172, n. 6.

## U

ua, 'lo !,' M., p. 115, v. 4.  
 uaa, 'water,' § 10.  
 uatthia (=upa-sthita), p. 130, v. 78.  
 uaroca, 'ill-will,' p. 148, v. 10.  
 uahi, 'ocean,' p. 125, v. 56.  
 uahū, M., abl., § 93.  
 uida, 'fitting,' p. 107, n. 2.  
 ukkara, 'multitude,' p. 106, 10.  
 ukkinna, 'scattered,' p. 177, n. 1.  
 ukkhaa, 'rooted up,' p. 133, v. 85.  
 ukkhitta, 'thrown up,' p. 128, v. 63.  
 uggama, 'rising,' § 34.  
 uggāhihi, 'will sing,' p. 132, v. 84.  
 uccoda, 'withering ?,' p. 112 (a).  
 ucchu, M., 'sugar cane,' §§ 40, 70.  
 cf. Ś. ikkhu. H. ikh. E.H. ūkh.  
 Mar. ūs. Bg. ākh.  
 ujjala, 'blazing,' § 42.  
 ujjāna, 'garden,' p. 109, n. 11.  
 ujjua, 'straight,' §§ 15, 68.  
 ujjoviya, 'lighted up,' p. 161, n. 14.  
 ujjhida, (JM., ujjhiya), 'left behind,' p. 141, n. 11.  
 una, 'but,' § 3.  
 unha, 'hot,' § 47. Mar. ūn. G. ūn(h)ū.  
 unhāla, Apa., 'summer,' p. 77.  
 utta, 'spoken,' § 125.  
 uttinna, 'traversed,' § 125.  
 utthaṅgia, M., 'supported,' p. 126, v. 56.  
 utthedu, 'let him stand up,' p. 109, n. 8.  
 uppala, 'lotus,' § 34.  
 uppīda, 'bursting out,' p. 126, v. 3.  
 ubbheiya, 'erect,' p. 142, n. 2.  
 ummilla, 'opened,' p. 129, v. 64.  
 ummuha, 'looking up,' § 46.  
 ure, 'on the breast,' p. 129, v. 76.  
 ullavida, 'shouted out,' p. 105, n. 12.  
 uvaarapa, 'aid,' § 17.  
 uvacchandido, 'coaxed,' p. 102, n. 15.  
 uvajjhāa, 'teacher,' § 17, 44.  
 uvatthavel, AMg., 'prepares,' p. 158, n. 5.  
 uvarāa, 'colouring,' p. 113, n. 4.  
 uvari, 'above,' § 17.  
 uvalevana, 'smearing,' p. 112, n. 4.

uvasappissam, 'I will creep up,' p. 111, n. 4.  
 uvasampajjai, AMg., 'gets to,' -ittānam, absol., p. 159, n. 4.  
 uvahāra, 'oblation,' p. 112, n. 5.  
 uvāiya, JM., 'offering,' p. 140, n. 4.  
 uvālahissam, 'I will reproach,' p. 95, n. 9.  
 uvvatta, 'turned over,' p. 128, v. 56.  
 uvvigga, 'anxious,' § 42.  
 usu, AMg., 'arrow,' § 70.  
 ussāsa (M. ūsāsa) 'sigh,' § 41.  
 uhaa, 'both,' p. 113, n. 5.

## Ū

ūsava, 'festival,' § 41, 63.  
 ūsāsa=ussāsa.

## E

easam, 'in this,' § 47.  
 eāvattham, 'In this state,' p. 122 (c).  
 e(y)ārūva, AMg., 'of this form,' p. 157, n. 2.  
 ei, 'goes,' § 12.  
 ekka, 'one,' § 15, 112. JM., ega.  
 ettāhe, M., p. 131, v. 80.  
 ettha, 'here,' § 70.  
 edi, 'goes,' §§ 12, 132. cf. ei.  
 edihāsia, 'legendary,' § 61.  
 enti, 'they go,' § 132.  
 erāvana, § 61.  
 erisa, 'like this,' §§ 24, 70.  
 evaddhe, Mg., 'so great,' p. 182, n. 4. (evadḍa. JM.).  
 evvam, 'thus,' § 68.  
 eso, 'this,' § 110.

## O

oāsa, M., 'space,' p. 126, v. 3.  
 oinna, 'descended,' § 125. Also oḍinna.  
 onavia, 'bent down,' § 25.  
 otthaya, 'covered with,' p. 171, n. 15.  
 odaria, 'having descended,' § 122, Mg., odalia.  
 olagga, JM., 'followed,' p. 136, n. 9.  
 oviya, 'decorated,' p. 171, n. 16.  
 osaria, 'gone off,' p. 120 (b).  
 osaha, 'herb,' AMg., osadha, § 20.  
 oharia, 'lopped,' p. 128, v. 61.

## K

kaa, 'done,' § 125. JM., *kaya*, § 60. Ś. *kada* and *kida*.  
 kaa-ggaha, 'hair-seizing,' p. 129, v. 64.  
 Kaanta, 'Fate,' p. 111, n. 10.  
 kaali-hara, 'plantain-house,' p. 94, n. 6.  
 kayāi kayāvi, AMg., 'sometime,' p. 157, n. 1.  
 kai, 'poet,' p. 115, v. 3.  
 kaima, M., (= *katama*), § 69.  
 kaē, 'for the sake of,' p. 122 (a).  
 kao, JM.AMg., 'whence,' Ś. *kado*, p. 165, n. 2.  
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 kaṅkamaa, JM., 'like a heron's bill,' p. 136, n. 11.  
 kaṅkha, 'desired,' p. 124 (a) *kāh-kaṣita*.  
 kacchabha, AMg., 'tortoise,' § 19.  
 kajja, 'to be done,' § 50, 137.  
 kajjai, AMg., 'is done,' § 135. *Note*.  
 kaḍaa, JM., 'fetter,' p. 141, n. 7.  
 kaḍakkha, 'side glance,' p. 124 (h).  
 kadua, 'bitter,' p. 99, n. 5.  
 kaḍhia, 'boiled,' Ś. *kaḍhida*, § 42.  
 kaṇaa, 'gold,' p. 113, n. 6.  
 kaṇakkana, 'resounding,' p. 123 (d).  
 kaṇailla, AMg., 'parrot' from *Deśi kana*, p. 78.  
 kaṇṭha, 'neck,' § 35.  
 kaṇṇa, 'ear,' § 48.  
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 kattum, (Bhāsa), 'to do,' p. 75.  
 kada, see *kaa*.  
 kadama, kadara, 'which?' §§ 69, 111.  
 kadhaissam, 'I will relate,' § 134. Also *kadhissam*, M. *kahissam*.  
 kadham, Ś., 'how?' § 14. M. *kaham*.  
 kadhida, 'told,' § 11.  
 kadhidum, 'to tell,' § 136.  
 kadhedu, 'let him tell,' §§ 11, 14, 75.  
 kadhesu, 'tell,' § 116.  
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 karissam, 'I will do,' § 134.  
 kariadi, 'is done,' § 135.  
 kariadu, 'let it be done,' p. 108, n. 5.  
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 kāvala, Apa., 'lotus,' § 25.  
 kavalia, 'eaten,' p. 111 (f).  
 kavāja, 'door-panel,' p. 113, n. 6.  
 kavva, 'poetry,' § 59.  
 kasana, 'dark,' p. 128, v. 63.  
 kaha, kaham, 'how?' p. 114, v. 2, § 14.  
 kahā, 'story,' p. 132, v. 84.  
 kahim, 'where,' p. 93, n. 1.  
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 (2) AMg., 'having done,' § 136.  
 kāūna, M., 'having done,' § 122.  
 kādum, Ś. Mg., 'to do,' §§ 63, 121, 136.  
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 kiccā, AMg., 'having done,' p. 159, n. 7.  
 kiṇai, 'buys,' § 131.  
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kilanta, 'weary,' § 57.  
 kilitttha, 'afflicted,' § 125.  
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 kilissai, M., 'is afflicted,' § 125.  
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 kuṭara, Apa., 'prince,' p. 77.  
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 kuvvaṃ, AMg., 'doing,' § 103.  
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## KH

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 khippai, 'is thrown,' § 135, p. 130,  
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 khividum, 'to throw,' § 136.  
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 gāi, 'sings,' § 127.  
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 gijjai, 'is sung,' § 135, p. 142, n. 5.  
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 giddha, 'vulture,' § 60. Pb.  
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 gimha, 'summer,' § 47. Mār. dia-  
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 giha, AMg., 'house,' p. 164, n. 7.  
 giā, 'sung,' § 125.  
 guttha, 'strung,' p. 123 (f).  
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 gejjha=*grāhya*, §§ 70, 137.  
 genhai, (ś. genhadi) 'seizes,' §§  
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## C

caai, M., 'abandons,' § 125.  
 caūro, 'four,' § 112. causu. loc.  
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 cakka, 'wheel,' § 45. Apa. caku.  
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 p. 134, n. 4.  
 cakkavattī, 'emperor,' p. 105, n. 13.  
 cakkhusā, 'with the eye,' § 104.  
 caṅga, 'beautiful,' p. 123 (c).  
 caccara, 'square,' p. 136, n. 10.

cadāvia, 'having placed on' p. 135,  
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 cadukka, ś. (caūkka M.),  
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 citta (1) 'bright,' § 45.  
 (2) 'heart,' 123 (e).  
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 cilādi, Mg., 'delays,' p. 179, n. 1.  
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 cūa (ś. cūda), 'mango,' p. 113,  
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## CH

cha, M. AMg., 'six,' § 6, § 112.  
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 chatṭha, 'sixth,' § 6.  
 chaṇa, 'festival,' p. 131, v. 81.  
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 chāva, AMg., 'child, etc.' Pali  
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 chinṇa, 'cut,' §§ 125, 130.

chindai, (ś. chindadi), 'cuts,' § 130.  
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 chuhā, M., 'hunger,' § 39.  
 chea, 'a cut,' p. 128, v. 62.  
 cheettā, AMg., 'having cut,' p. 158, n. 10.  
 chettum, 'to cut,' § 136.  
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## J

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 Jāunā = Yamunā, § 25.  
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 janna, 'sacrifice,' § 36.  
 jadhā (M. jaha. Mg. yadhū), 'as,' §§ 1, 14.  
 jappia, 'babbled,' § 37.  
 jampia, JM., 'said,' p. 141, n. 9.  
 jampimo, 'we speak,' § 69.  
 jambu, § 35.  
 jammai, 'is born,' § 135 (a).  
 jammantara, 'another birth,' § 80.  
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 jaladda, 'running with water,' p. 123 (b).  
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 jaha = jadhā, §§ 14, 68.  
 jāa (ś. jādā), 'born; child,' § 125.  
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 jādi 'is born,' § 125.  
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 jāda ś. child, p. 102, n. 7 = jāa.  
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 jālaula, 'mass of flames,' p. 148, v. 17.  
 jia (ś. jida), 'conquered,' § 125.  
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 jinaī, M., 'wins,' §§ 125, 131.  
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 jibbhā, AMg., 'tongue,' § 54. H. jibh.  
 jivvai, 'is conquered,' § 135.  
 jihā, 'tongue,' § 54.  
 jui, 'young women,' p. 121 (c).  
 juarāo, 'heir apparent,' § 99, note.  
 juala, 'pair,' § 9. AMg. juvala, p. 158, n. 10.  
 jugucchā, 'disgust,' § 39.  
 jugga, 'pair,' § 36.

jujjadi, 'is joined,' §§ 119, 129, 135.  
 jujjha, 'battle,' p. 140, n. 7. Pb. jujjh. H. jūjh.  
 juñjai, 'joins,' § 125.  
 jutta, 'joined,' §§ 34, 125.  
 jūdiaro, 'gamester,' p. 109, n. 10.  
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 jevā, jevva, § 68.  
 jo, 'who,' § 110.  
 joisara, 'magician,' p. 105, n. 10.  
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 jogga, 'fit,' § 43.  
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 dat. jonhā, § 94.  
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## JH

jhanajhananta, 'jingling,' p. 123(d).  
 jhāi, 'reflects,' § 127.  
 jhāna, 'meditation,' p. 108, n. 6.  
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## TH

thāi, 'stands,' § 127.  
 thādum, 'to stand,' § 136.  
 thāvettā, AMg., 'having made to stand,' p. 159, n. 2.  
 thāhihi, 'will stand,' § 134.  
 thia, (ś. thida), 'stood,' §§ 12, 38, also thia.  
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## D

dakka, 'bitten,' § 125.  
 dajjhamāṇa, JM., 'burning,' p. 141, n. 8.  
 dasai, 'bites,' § 125.  
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## DH

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## N

naa, 'bent,' § 125, (ś. nada).  
 naaṇa, 'eye,' §§ 7, 20. H. Pb. nain. S. nenū.  
 naara, 'city,' § 9. nayara, JM., p. 134, n. 1.  
 nala, 'having led,' § 122.

naissadi, 'will lead,' § 134.  
 nām, (1) 'him,' § 110.  
 (2) 'now,' p. 97, n. 5.  
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 namayam, 'meekness,' p. 147, v. 7.  
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 niatta, 'returned,' = nivutta.  
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 nikkhitta, 'placed,' p. 113, n. 5.  
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 nitthavana, 'inflection,' p. 148.  
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 pinna, 'low,' § 46.  
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 piddaa, 'pitiless,' p. 128, v. 63.  
 niddāati, 'sleeps,' p. 114, n. 8.  
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 niddha = siniddha, § 47.  
 pipphala, 'fruitless,' § 38.  
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 nīlāda, 'forehead,' p. 129, v. 34.  
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 nirūvaissam, 'I will investigate,'  
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 nivadanta, 'falling down,' p. 96.  
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 nivaṇṇa, 'entered,' p. 135, n. 9.  
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 nivuttu. H. laut.  
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 n. 13.  
 nivavavijjaū, 'let it be poured out,'  
 p. 130, v. 76.  
 niv-vāvedi, 'pours out,' § 120.  
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 nivvina, 'disgusted,' p. 99, n. 2.  
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 nivvūdha, 'accomplished,' p. 128,  
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 nisagga, 'nature,' p. 123, (c).  
 nisāmenti, AMg.  
 nisiara, 'fiend,' p. 129, v. 64.  
 nīhaa, (S. nīhada), 'struck down,'  
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 nihasa, M., 'rubbing,' § 19.  
 nīhāa, 'smashed,' p. 133, v. 85.  
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 nīa (S. nīda), 'led,' § 125, cf.  
 nia, [v. 78].  
 nīśāmaṇṇa, 'absolute,' p. 130.  
 nīśāsa, 'sigh,' p. 122 (a) (nīh-  
 svāsa).  
 nīśasiūṇa, 'sighing,' p. 141, n. 9.  
 nīśesa, 'entire,' p. 147, v. 1.  
 nūnam, 'now,' § 7, 20.  
 ne, 'they,' § 110.  
 ne(y)a = naiva, p. 148, v. 13.  
 neum, 'to lead,' § 136.  
 neura, 'anklet,' p. 121, (a).  
 neurilla = (nūpura) — ?, p. 78.  
 nēcchadi, 'does not wish,' § 83.  
 neṇa, 'by this,' § 110.  
 nedam = nu + etad, § 83, p. 106, n. 8.  
 nedi, 'leads,' § 127.  
 neha, 'affection,' = sineha § 47.  
 nehii, 'will lead,' § 134.  
 nomāliā, 'fresh jasmine,' § 75.  
 nāā, 'bathed,' § 125.  
 nāā, 'bathe,' § 125.  
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- tai, loc. 'in thee,' § 107.  
 tai, Apa., 'thee,' § 107.  
 tao, 'by thee,' § 106.  
 tao, (1) =tado.  
 (2) 'three,' AMg., § 112.  
 tap, (1) 'him, her, it,' § 108.  
 (2) 'thou,' M., § 107.  
 tamsi, loc. AMg., § 109.  
 takkissadi, fut., § 134.  
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 H. tāk-, 'gaze.'  
 takkhanam, 'at that time,' p. 102,  
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 tacca, 'meritorious,' p. 163, n. 8.  
 taḍa, 'edge,' p. 136, n. 5.  
 tapua, 'small,' p. 133, v. 86.  
 tanhiā, abl., § 94.  
 tatta, (1) 'heated,' § 125.  
 (2) =tattva, p. 115, v. 2.  
 tatto, 'from thee,' § 107.  
 tattha, 'there,' § 45.  
 tado, 'then,' §§ 11, 109.  
 tadhā, 'so,' § 14.  
 tambola=tāmbūla, § 71.  
 tammi, loc. 'in that,' § 109.  
 talavara, 'chief,' p. 156, n. 5.  
 tavana, 'heating,' p. 122 (b).  
 tavida=tatta, 'hot,' § 125.  
 tassa, 'of him,' § 45.  
 tahim,=tassim, § 27.  
 tā, 'so,' § 109 p. 93, n. 4.  
 tē, 'of, by her,' § 108.  
 tāo, abl. AMg., § 109.  
 tāva, 'fever,' § 17.  
 tāsa, M.=tassa, § 109.  
 ti, 'thus,' § 74.  
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 tinnī, 'three,' § 112. Pb. tinn.  
 tiriccha, 'oblique,' § 74. H. tircā.  
 tissā, M., 'of her,' § 109.  
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 tīsam, 'thirty,' p. 159, n. 6.  
 tise, AMg., 'of her,' § 109.  
 tisū, 'in three,' § 112.  
 tui, 'in thee,' § 107.  
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 tuijha, 'to, or of thee,' § 107, p. 129,  
 v. 76 (=tuhyam for tubhyam).  
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 tuṭṭa, 'broken,' § 125.  
 tuttai, 'is broken,' § 125.  
 tuṭṭha, 'pleased,' § 125.  
 tuṇṇāo, tuṇṇāgo, JM., 'beggar ?'  
 p. 134, n. 2.

- tubbhe, AMg., 'you,' § 107.  
 tumammi, M., 'in thee,' §§ 106, 107.  
 tume, AMg., 'thou,' § 107.  
 tumma, M., 'of thee,' § 107.  
 tumbakera, 'your,' § 76.  
 tumhārisa, 'like you,' § 24.  
 tumhe, 'you,' § 106.  
 turukka, 'incense,' p. 169, n. 1.  
 tulla, 'equal,' p. 122 (a).  
 tuvara, 'hasten,' § 57.  
 tuvatto, 'from thee,' § 107.  
 tussadi, 'is pleased,' § 125.  
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 tuhū, Apa., 'thou,' § 107.  
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 tebbho, AMg., 'from those,' § 109.  
 teyasā, AMg.=tejasā, § 104.  
 tella, 'oil,' §§ 15, 61, 68.  
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 tti=ti, § 74.  
 ttha, 'ye are,' § 132.

## TH

- thaṇa, 'breast,' § 38.  
 thala, 'surface,' p. 113, n. 6.  
 thavai, 'architect,' p. 139, n. 3.  
 thia, 'stood,' =thia, § 38. S.  
 (thida).  
 thii(ṣ. thidi), =thii.  
 thuvvai, 'is praised,' § 135.  
 theo=thevo, JM., 'little,' p. 139,  
 n. 8; p. 147, v. 7.  
 thero, 'elder,' § 82.  
 thora, 'large,' § 71.

## D

- daṇa, 'having given,' § 127.  
 damsaisaṇa, 'I will show,' § 127.  
 damsadi, 'bites,' § 125.  
 damsaniā, damsaniija, 'worth  
 showing,' § 137.  
 damsida, (1) 'shown,'  
 (2) 'bitten,' § 125.  
 damsedom, inf., § 136.  
 dakkhiṇa, 'right, south,' § 40.  
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 daccham, M. AMg., 'I will see,'  
 § 134. dacchāmi, p. 130, v. 77.  
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datthavva, 'to be seen,' p. 131, v. 81.  
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 dadha, 'firm,' § 60.  
 daddha, 'burnt,' § 125.  
 dappulla, = *darpin*, p. 78.  
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 dalayai, dalai, AMg., 'gives,' p. 165, n. 1.  
 dalidda, 'poor,' § 26.  
 davāvia, 'made to give,' p. 137, n. 4.  
 dahi, 'curd,' p. 114, n. 9.  
 dahidum, 'to burn,' § 136.  
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 dāum, 'to give,' § 136.  
 dādhiā, 'tusk,' § 65, p. 128, v. 63.  
 dānim, 'now,' § 74.  
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 dābai, 'heats,' p. 120 (c).  
 dāmaguna, 'festcon,' p. 113, n. 2.  
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 dālam, Mg., 'door,' p. 182, n. 9.  
 dāva, = *tāvat*, § 3.  
 dāvaggi, 'forest fire,' p. 124 (h).  
 dāvijjau, 'let it be demanded,' p. 125 (b).  
 dāham, 'I will give,' § 134.  
 dāhiṇa, = *dakkhiṇa*, p. 124 (a), p. 146, n. 3.  
 dia, 'twice-born,' § 42, p. 148, v. 11.  
 diara = *devara*, § 72.  
 diaha, 'day,' § 9.  
 dikkhā, 'consecration,' p. 105, n. 9.  
 dijjadi, 'is given,' § 119.  
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 diṭṭhiā = *diṭṭyā*, § 95.  
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 diṇa, 'day,' p. 109, n. 5.  
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 dimmuha, 'facing the quarters,' §§ 35, 46.  
 dihi, M., 'firmness,' (*dhṛti*) § 19.  
 diadu, 'let it be given,' p. 105, n. 1.  
 dīva, 'lamp,' § 17. H. diyā.  
 dīsai, 'appears,' p. 127, v. 14. S. dīsadi, § 125.  
 dīhāum, 'long-lived,' § 103.  
 duāra, 'door,' § 57.  
 dukkha, 'trouble,' § 51.  
 duggaū, Apa, = *durgama*, p. 77.  
 duggada, 'poor,' p. 113, n. 7.

ducarida, 'wickedness,' § 38.  
 duṭṭha-gaṇḍo, JM., 'suffering from a virulent sore,' p. 134, n. 3.  
 dunnimitta, 'bad omen,' p. 96, n. 2.  
 duttara, 'invincible,' § 38.  
 duddha, 'milk,' § 34. Pb. duddh. H. dūdh.  
 dubbhai, 'is injured,' § 134.  
 dubbhejja, 'impervious,' p. 113, n. 6.  
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 duruhittā, AMg., 'having mounted,' p. 157, n. 9.  
 dullaha, 'difficult,' § 50. Also dulaha, § 79.  
 duvāra, 'door,' § 57.  
 duvārio, 'door-keeper,' p. 114, n. 8.  
 duvālasa, AMg., 'twelve,' p. 157, n. 4.  
 duve, 'two,' § 112.  
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 dūsa, 'robe,' p. 169, n. 6.  
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 dejjā, 'he might give,' AMg. § 133.  
 dedi, S., 'gives,' §§ 125, 127.  
 devattāe = *devatvāya*, § 92, ii.  
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 desi, 'gives,' § 127.  
 do, 'two,' § 112. Also donni, gen. donha(m), ins. dohim; loc. do-su(m).  
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 dhammia, 'juggler,' p. 94, n. 1.  
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dhāi, dhāi, 'places,' § 127.  
 dhāridum, 'to support,' § 136.  
 dhidā, Ś. 'daughter,' § 74. JM.,  
 dhiyā. cf. dhūdā.  
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 dhuam, 'certainly,' p. 117, v. 42  
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 dhuvai, 'washes,' § 129. Also dhu-  
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 dhūmāi, 'smokes,' p. 116, v. 13.  
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 paatta, 'set out,' § 125. paatta,  
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 (2) 'husband,' (*pati*) p. 130,  
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 pora, p. 148, vv. 1, 2.  
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 n. 2.  
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 paccācakkhidum, 'to repulse,'  
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 paccānida, 'restored,' § 125.  
 paccutthuya, AMg., 'covered,'  
 p. 172, n. 4.  
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 pacchā, 'afterwards,' § 38.  
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 Pajjuṇṇa = *Pradyumna*, § 46.  
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 paḍikkante, AMg., 'confessed,'  
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 padhama, 'first,' § 20.  
 padhium, 'to read,' p. 115, v. 2.  
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 pannattam, AMg., 'perceived,' p. 157, n. 3.  
 paṇha, 'question,' § 47.  
 patāria, 'seduced,' p. 101, n. 10.  
 patta, (1) 'wing, leaf,' § 45.  
 (2) 'obtained,' § 125.  
 patteya, 'alone,' p. 142, n. 11.  
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 padolika, 'gateway,' p. 181.  
 panti or paṃti, 'row,' § 35, p. 114, n. 5.  
 pabodhiāmi, 'am awakened,' p. 99, n. 10.  
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 pabhāda, 'morning,' p. 109 n. 8, 9.  
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 pamhala, AMg., 'downy,' p. 171, n. 5.  
 pa-amaṭṭhaddo, 'really,' p. 102, n. 2.  
 parassim=*parasmīn*, § 111.  
 parahua, 'cuckoo,' p. 169, n. 7.  
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 pariccaia, 'having abandoned,' p. 95, n. 6.  
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 parisā, AMg., 'community,' p. 157, n. 7.  
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 palāa, M., JM., 'fled,' § 125. M. palāia. ś. palāida, p. 184, n. 1. JM., also palāna.  
 paliovama, AMg., 'myriad, a very long period,' p. 169, n. 8

palobhucum, 'to allure,' p. 135, n. 1.  
 palohida, 'greedy,' p. 114, n. 9.  
 pallattha, 'surrounded, etc.,' § 50.  
 palli, 'hamlet,' p. 148, v. 17.  
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 palhāyanijja, AMg., 'refreshing,' p. 170, n. 7.  
 pavamga, 'monkey,' § 37.  
 pavañca, 'display,' § 111 (c).  
 pavattai, 'occurs,' § 125.  
 pavaśanta, 'living abroad,' p. 118, v. 94.  
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 pavāna, Apa.=*pramāna*, p. 77.  
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 pahāda=*pabbāda*, p. 100, n. 4.  
 pahāva, 'power,' p. 106, n. 3.  
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 pahuttanaṃ, 'power,' p. 102, n. 10.  
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 pāum, 'to drink' (ś. pādum), § 136.  
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 pāvai, pāvedi, 'obtains,' § 125.  
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 piṣei, piṣedi, 'crushes,' § 65.  
 pucchai, pucchadi, 'asks,' § 60.  
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 (2) 'touched,' AMg., § 125 (spreṭa).  
 (3) 'back,' JM. (preṭa).  
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 pulisa, Mg., 'man,' § 92.  
 puloedī, 'looks at,' § 69; pres. past.  
 puloanto, § 102; fut. puloissam, § 134.  
 puṇvaratta, AMg., 'first part of the night,' p. 157, n. 2.  
 puṇvānupuvvīm, AMg., 'in succession,' p. 157, n. 6.  
 puṇvilla, AMg., 'previous,' p. 78.  
 puṇside, Mg.=pucchiḍa 'asked,' p. 177; n. 5.  
 puḥavi, (Ś. puḥavi) 'earth,' p. 130, v. 78.  
 peccha, 'see!' § 40.

pecchai, 'sees,' p. 126, v. 57.  
 pecchae, ātm. § 115.  
 pecchissam, M., 'I will see,' § 118.  
 pekkhadi, 'sees,' §§ 40, 81.  
 pekkhissam, fut., § 134. Apa. pek-khihimi.  
 pemma, 'affection,' §§ 15, 68; declension: § 98. pemā, p. 133, .. 86.  
 peranta, 'limit,' § 76.  
 pesida, 'sent,' p. 94, n. 3.  
 pesei, 'sends,' p. 140, n. 6.  
 peskāmi, Mg., 'I see,' p. 180, n. 4.  
 pokkhara, 'lotus,' §§ 38, 71. H.  
 pokhar, 'tank.'  
 pottha, 'belly,' p. 119, v. 171.  
 popphali, 'areca nut,' § 74.  
 pomma, 'lotus,' §§ 36, 82. cf. pauma.  
 posaha, AMg., 'fast-day,' § 74, p. 157, n. 1. Pali uposatha.

## PH

phamsa, 'touch,' §§ 38, 49, 64.  
 phagguṇa, 'the month,' § 37.  
 phadīna, 'crystal.' Also phaliha, §§ 19, 38, p. 113, n. 5.  
 phaṇasa=panasa, § 6.  
 pharisaga, AMg., 'soft,' p. 173, n. 2 (\*sparśaka).  
 phāsa, AMg., =phamsa, § 63.  
 phurantaa, 'manifest,' p. 124 (g).  
 phusai, AMg., 'touches,' § 38.

## B

bailla, Mg., 'bull,' p. 184, n. 9.  
 Apa. baillu. H., etc., bail.  
 bajjhai, 'is bound,' § 135.  
 baḍisa, Mg., 'hook,' p. 178, n. 2.  
 baddha, 'bound,' § 125.  
 bandhai, 'binds,' § 125.  
 bappha, 'steam,' p. 96, n. 10.  
 bamhaṇa=brāhmaṇa, § 52.  
 balakkāra, 'violence,' § 34.  
 baladdaka, Mg., 'bull,' p. 182, n. 5.  
 balā, 'perforce,' p. 113, n. 9.  
 baliām, 'more strongly,' p. 120 (c).  
 bahiniā, 'sister,' p. 110, n. 5.  
 bahinī, 'sister,' § 19.  
 bahuphala, 'fruitful,' § 5.  
 bārasa, 'twelve,' p. 142, n. 2. M.  
 Apa. bārāha. H. bārāh. cf. § 24.  
 bāha, 'tear,' p. 96, n. 10.  
 bāhriḷla, AMg., 'external,' p. 78.  
 bihei, 'fears,' §§ 125, 132.

bīa, bīya, AMg., JM., 'second,' p. 148, v. 19.  
 bujjhai, 'is wakened,' § 125. cf. Pb. bujjh.  
 būyā, AMg., 'might say,' § 133.  
 bola, 'speech,' p. 136, n. 8. cf. H. bolnā.  
 bolanti, 'they pass,' p. 126, v. 57.  
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## BH

bhaavam, 'blessed,' declension, § 103.  
 bhai, 'hire,' p. 162, n. 6.  
 bhaūhā, Apa. = bhamuhū, 'eye-brow,' p. 77.  
 bhamvaṇa, Apa. = bhramaṇa, p. 77.  
 bhakkhanti, 'they eat,' p. 114, n. 9.  
 bhagga, 'broken,' p. 141, n. 6.  
 bhajjai, 'is broken,' § 135.  
 bhajjanta, 'being broken,' p. 128, n. 62.  
 bhajjā, 'wife,' p. 147, v. 3.  
 bhañjai, 'breaks,' § 130.  
 bhaṭṭa, 'lord,' declension, § 97; gen. bhattino.  
 bhattidāraa, 'crown prince,' § 60.  
 bhaṭṭha, 'dropped,' § 125.  
 bhaṇai, Apa., 'speaks,' p. 77.  
 bhaṇādi, 'speaks,' § 132. Also bhaṇedi, §§ 128, 132; passive bhaṇādi. § 135, n.  
 bhaṇiū, Apa., Nom. Sing. p. 77.  
 bhaṇāra, Apa., 'store-room,' p. 77.  
 bhatta, 'food-rice,' p. 181, n. 1.  
 bhattā, 'husband,' declension, § 97; gen. bhattuṇo.  
 bhadda, 'blessed,' § 45. H. bhalā through. Apa. \*bhallatū. cf. M., AMg., alla, 'wet,' = ś. adda (ādra).  
 bhamara, 'bee,' p. 119 (a). H. bhaūrā.  
 bhamāida, 'agitated,' p. 113, n. 2.  
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 bhavissam, 'I will be,' § 134.  
 bhaviṣa, Apa., = bhaviṣya, p. 77.  
 bhaveam, 'I might be,' § 129.

bhāa, 'part,' p. 112, n. 5.  
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 bhāi, 'shines,' p. 112 (g). Ś. bhādi, § 127.  
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 bhāinejja, 'sister's son,' p. 156, n. 2.  
 bhādu-sar, '100 brothers,' § 60.  
 bhiudi, 'frown,' p. 129, v. 64 AMg., bhiigudi,  
 bhijjai, 'is split,' § 135, p. 126, v. 56.  
 bhiṇṇa, 'split,' § 125.  
 bhindai, 'splits,' §§ 125, 130.  
 bhia, bhīda, 'frightened,' § 125.  
 bhujjai, 'is enjoyed,' § 135. Ś. bhuñjīadi.  
 bhuñjadi, 'enjoys,' § 125, 130.  
 bhutta, 'enjoyed,' § 125.  
 bhumaā, 'brow,' p. 129, v. 64.  
 bhūa, bhūda, 'become,' § 125.  
 bhettum, 'to split,' § 130.  
 bhoṇa, 'meal,' § 9.  
 bhottum, 'to enjoy,' § 136.  
 bhodi, 'becomes,' §§ 4, 11, 75, 127. M. hoi.

## M

maa, (1) 'dear,' p. 99, n. 3; p. 124 (g). (mrga). Also mia.  
 (2) 'intoxication, etc.' p. 109, n. 2. (mada).  
 (3) 'dead,' § 125. (mrta). Also mua, muda.  
 (4) 'made of' (=maya), p. 117, v. 11. Also maia.  
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 maanijja, AMg., 'invigorating,' p. 170, n. 1.  
 maarahara, 'sharks' home,' p. 132, v. 83.  
 maalañchana, 'moon,' p. 106, n. 9.  
 mai, loc., 'in me,' § 106.  
 mai, Apa., 'by me,' § 107.  
 -maia = maya.  
 mai, 'does,' p. 120 (b).  
 maia, 'tender,' p. 112 (a), p. 126, v. 3.  
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 mamsūim, mamsūni, AMg., 'moustaches,' § 93.

makkada, 'ape,' p. 119, v. 171.  
 magga, 'road,' § 45.  
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 maccha, 'fish,' § 56, p. 126, v. 56.  
 macchara, 'envy,' § 39, p. 148, v. 10.  
 majjāra, Ś. 'cat,' § 67. M. mam-jāra.  
 majjida, 'swept,' p. 112, n. 4.  
 majjha (1) 'middle,' § 44.  
 (2) M. 'of me,' § 107.  
 majjhaārammi, 'in the middle,' p. 115, v. 3.  
 majjhanṇa, 'midday,' § 74, maj-jhamdiṇe, 'at mid-day,' p. 99, n. 3; also majjhanṇa, § 52.  
 majjhima, 'middle,' § 69.  
 matṭiā, 'earth,' § 55. H. matṭi, mitti.  
 maṇasā, ins., § 104.  
 maṇina, 'of gems,' p. 123(c).  
 maṇisi, 'clever,' p. 124(h).  
 maṇussa, 'man,' § 49. AMg., maṇūsa, § 63.  
 maṇojja, 'charming,' § 36.  
 maṇoradha, Ś. 'wish,' § 14. M. maṇoraha.  
 maṇḍalagga, 'scimitar,' p. 128, v. 61.  
 manne, 'I think,' § 115.  
 -matta=-metta, p. 119, n. 81.  
 madda, 'crushing,' p. 100, n. 6.  
 mamam, M., AMg., JM., 'me,' § 107.  
 mammadha, Ś. 'love' (M. vam-maha), § 25.  
 marai, maradi, 'dies,' § 125.  
 maragaa, M. (S. maragada), 'emerald,' § 12, p. 105, n. 1; p. 115, v. 6.  
 malliā, 'jasmine,' p. 113, n. 2.  
 māṇa, 'cemetery,' § 47.  
 maṣca, maṣcali, Mg., 'fish,' p. 178, n. 2; p. 180, n. 9.  
 maham, 'of me,' p. 130, v. 77.  
 mahao, AMg., =mahataḥ, § 103.  
 mahalla, AMg., 'great,' p. 78.  
 mahasi, 'desirest,' § 113(c).  
 mahārāo, 'great king,' declension, § 99, n.  
 mahālaya, AMg., 'great,' p. 77.  
 mahāliha, Mg., 'precious,' p. 179, 8.  
 mahilā, 'woman,' p. 129, v. 75.  
 mahuara, 'bee,' p. 121(d).  
 mahūsava, 'great festival,' § 81.  
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mādā, Ś. māā, M. 'mother,' declension, § 97.  
 mārīdum, 'to strike,' § 136.  
 mālā, 'garland,' declension, § 91.  
 māliśśaśi, 'wilt strike,' § 134.  
 miaā, 'hunting,' p. 99, n. 2.  
 miāṇka, 'moon,' p. 106, n. 10.  
 mīmja, AMg., 'marrow,' p. 102, n. 3.  
 midhunā, Ś. 'pairs,' § 92.  
 mittea=maitreya, § 72.  
 milāna, 'faded,' § 57. [16.  
 misimisinta, 'shining,' p. 171, n.  
 missa (M. misa), 'mixed,' § 49.  
 mua, muda, 'dead,' § 125.  
 muai, 'releases,' § 130, p. 182, v. 115.  
 muṅga, 'drum,' p. 142, n. 7.  
 mukka, 'released,' § 125.  
 muccai, 'is released,' § 135.  
 mucchia, 'stunned,' p. 126, v. 56.  
 AMg., 'greedy,' p. 158, n. 1.  
 mujjai, 'is perplexed,' § 125.  
 muñcai, muñcadi, 'releases,' §§ 125, 130. Also muñcedi, § 128; passive muñciadi, § 135, n.  
 mutthi, 'handful,' p. 114, n. 3.  
 JM., mutthiga, p. 142, n. 12.  
 muṇai, 'knows,' Pāli muṇāti, p.  
 muṇāla, 'lotus fibre,' § 60.  
 mutta, 'urine,' p. 142, n. 9.  
 muddha, 'foolish' (mugdha), p.  
 muddhā, 'head,' declension, § 98.  
 mulla, 'value,' § 50.  
 muha, 'face,' § 13.  
 muhala, noisy, § 26.  
 mūlāhi, M.=mūlāt, § 92. [§ 134,  
 moāvaissasi, 'will make release.'  
 moāvia, 'having made to release,' p. 121 (b).  
 moāvedi, 'makes release,' § 128.  
 moggara, 'hammer,' § 71. Bg. mugur.  
 moccham, mocchihimi, 'I will release,' § 134, p. 130, v. 76.  
 mottā, 'pearl,' p. 127, n. 6.  
 mottum, 'to release,' § 136.  
 mora, 'peacock,' § 82, p. 120 (b).  
 mōlla, 'price,' § 71. H. mol.  
 mha, 'we are,' §§ 30, 132. Also mho.  
 mhi, 'I am,' §§ 30, 132.

## R

raa, 'gratified,' § 125.  
 raia, 'formed,' p. 141, n. 4.

rakkhāghara, 'prison,' p. 107, n. 7.  
 racchā, 'highroad,' § 44.  
 raṇṇa, 'jungle,' § 74. Abl. AMg  
 raṇṇū, § 92.  
 raṇṇadaa, = aranya, p. 78.  
 raṇṇā, 'by the king,' § 99. —  
 rattim, 'during the night,' p. 99.  
 n. 7.  
 ramai, 'delights' § 125.  
 ramahī, Apa., '(thou) delightest'  
 p. 77.  
 raśāla, 'lower world,' § 9.  
 rassi, 'ray,' § 47.  
 ravi, 'weeps,' § 125.  
 rahasa, 'force' (rabhasa), p. 123 (f).  
 rahassa, 'secret,' § 49.  
 rāā, 'king,' declension, § 99.  
 rāā, 'mustard,' p. 119, v. 128  
 rāī, 'road,' p. 99, n. 4.  
 rāsara, 'prince,' p. 156, n. 5.  
 rāsi, 'royal sage,' § 80.  
 riccha, 'bear,' §§ 39, 60.  
 rittattana, emptiness, p. 124 (h).  
 riddhi, 'increase,' § 58.  
 risi = rī, § 60. AMg., plur. risao,  
 § 93.  
 ruai, 'weeps,' § 125.  
 ruā, 'bright,' § 125.  
 ruccai, ruccadi, 'is made bright,'  
 § 125, 129.  
 rujjai, 'is obstructed,' § 135.  
 ruṭṭha, 'angored,' § 125.  
 rūndhedi, 'obstructs,' p.p.p. rud-  
 dha, § 125; passive, rubbhai.  
 rumbhai, 'supports,' p. 132, v.  
 82.  
 ruvai, 'weeps.' Also rovai; pas-  
 sive ruvvai, § 125.  
 rusai, 'is vexed,' § 125.  
 rudhira, 'red,' § 13.  
 rūva, 'form,' § 17. (M. rūa, § 9.)  
 rehā, M. 'lines,' § 94.  
 rehai, M. 'shines,' p. 115, v. 4.  
 roadi, 'weeps,' § 125, p. 111, 7.  
 rodadi, rovai, ruai, ruvai; fut.,  
 rodissam, roccham, § 134; pass.,  
 rodiadi, § 135; inf. rottum,  
 § 136.

## L

lāā (ś. lādā), 'creeper,' § 12.  
 Lacchī = Lakṣmī, p. 123 (c).  
 latthi, 'stick,' p. 122 (a); p. 121,  
 v. 14.  
 laddha, 'taken,' §§ 34, 125; inf.  
 laddhum, § 136; passive labbhai,  
 labbhadi, § 134. Also lambhiadi,  
 § 135.

lambira, AMg., 'hanging' p. 78.  
 lahai, 'takes,' § 125.  
 lahasu, 'take,' p. 107, n. 2.  
 lahua, 'light,' § 13.  
 lahum, 'quickly,' p. 103, n. 2.  
 lahe, 'I take,' śtm., § 115.  
 laheam, opt., p. 100, n. 7.  
 lākiya, Mg., 'royal,' § 165, n. 1.  
 lālo, Mg., 'palace,' § 82.  
 lāutte, Mg., = rājaputraḥ, p. 178,  
 n. 1.  
 lia, 'attached to,' § 125. Also lina  
 litta, 'smeared,' p. 134, n. 3 (lip).  
 libbhai, 'is licked,' § 135.  
 lihai, (1) 'licks,' § 125.  
 (2) 'writes,' p.p.p. lihida. §  
 'printed,' p. 112, n. 5.  
 lukka, 'sticking to,' p. 117, v. 49.  
 luddha, 'hunter,' p. 99, n. 8.  
 luppai, 'is robbed,' § 125.  
 lekkha, 'list,' p. 137, n. 5.  
 loa, M. 'world,' § 9. Apa. lou.  
 § 73. AMg., JM., loga, § 11; loc.  
 lozamsi, § 92.  
 loadi, Mg., 'shines,' § 129.  
 lona, 'salt,' § 75. Sindhi lūṇu.  
 H. lūn.  
 loya, 'plucking out hair,' p. 142,  
 n. n.  
 loluva, 'greedy,' p. 120 (d). (= lo-  
 lupa).  
 lohāra, 'blacksmith,' § 82.  
 lohida, Mg., 'rohi,' p. 178, n. 4.

## V

va = ira, p. 120, n. 4.  
 vaussa, 'companion,' § 49.  
 vayāsi, AMg., 'spoke,' p. 157, n. 8.  
 vaiyara, JM., 'story,' p. 135, n. 7.  
 vaīra, 'hostile,' § 61.  
 vae, AMg., 'herd,' p. 162, n. 5.  
 vakkala, 'bark,' § 37.  
 vakkha, 'breast,' p. 113, n. 6.  
 vaggana, 'jumping,' p. 170, n. 5.  
 vaggurā, AMg., 'crowd,' p. 164,  
 n. 6.  
 vaccai, 'goes,' p. 135, n. 4.  
 vaccha, (1) 'child,' § 3 (vatsa).  
 (2) 'tree' (vrkṣa).  
 (3) 'breast,' = vakkha.  
 vacchā, 'girl,' p. 107, n. 4.  
 vajja, 'adamant,' p. 113, n. 6.  
 vajjandi, 'wanders,' § 129.  
 vajjanti, 'is sounded,' p. 142, n. 7.  
 vajjia, 'excepting,' p. 96, n. 9.

vajjha, 'victim,' p. 181, n. 3.  
 vaññāmi, Mg., 'I wander,' p. 187, n. 8.  
 vattadi, 'twines,' § 45.  
 vatti, 'wick,' p. 169, n. 2.  
 vatte, opt. of vattadi, § 117.  
 vatthida, 'engaged in,' § 74.  
 vaḍḍa, 'fig-tree,' § 15. AMg.,  
 vadha, § 19.  
 -vadāa, 'flag,' p. 142, n. 3.  
 vaḍḍhida, 'increased,' pp. 95, 6.  
 vaññija, Apa, 'trade,' p. 77.  
 vatta, 'leaf,' p. 99, n. 10; pp. 120, 3; p. 127, v. 6.  
 vattiā, 'paint brush,' p. 94, n. 6.  
 cf. H. batti, 'wick.'  
 vattum, 'to speak,' § 136.  
 vattehāmi, 'I will perform,' § 134.  
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 variṣa, 'rain,' § 57.  
 valia, 'turned round,' p. 123 (f).  
 vavadesi, 'pretending,' p. 103, n. 5.  
 vavasissam, 'I will decide,' p. 101, 5.  
 vasantūsava, 'spring-festival,' § 81.  
 vasaha, 'bull,' § 60.  
 vasahi, 'dwelling,' § 19=vasai.  
 vasā, 'by force of,' § 92.  
 -vaha, 'path,' p. 127, v. 14.  
 vahai, 'carries,' § 125.  
 vahia, 'rapturously gazed at,' p. 16, n. 6.  
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 vāasa, 'crow,' p. 114, n. 9.  
 vāi, M=vāai, § 127.  
 vāu, 'wind' declension, § 90.  
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 vāmaddana, 'massage,' p. 170, n. 5.  
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 vāvādiadi, 'is destroyed,' p. 181; inf., vāvādedum, p. 179, n. 3.  
 vāharanta, 'calling,' p. 113, n. 4.  
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 vāhi, 'illness,' p. 141, n. 10.  
 vāhīria, 'outside,' p. 136, n. 1.  
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 via, 'like,' p. 93, p. 5.  
 viaṇa, 'pain,' § 72.  
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 vialia, M., 'vanished,' p. 131, v. 79.  
 vialida, Ś., p. 109, n. 6.  
 viinna, AMg., 'bestowed,' p. 156, n. 5.  
 viuha, 'learned,' § 9.  
 viesā, 'abroad,' p. 118, v. 76.  
 vīoa, 'separation,' § 9.  
 vikkaa, 'sale,' p. 178, n. 5.  
 viggha, 'obstacle,' § 36.  
 vighattha, 'eaten up,' p. 141, n. 10.  
 vicchadda, 'liberality,' p. 142, n. 8.,  
 vijju, 'lightning,' p. 148, n. 10.  
 vijjuliā, 'lightning,' § 23.  
 vijjhāi, 'wounds,' p. 124 (a)  
 Vimjha, § 35.  
 vidahara (?), p. 152, n. 2.  
 vidhappai, 'has arranged,' § 135.  
 viñajjai, 'is perceived,' p. 132, v. 82.  
 viñadida, 'puzzled,' p. 108, n. 6.  
 viñodemi, 'I divert,' p. 111, n. 3.  
 viñnatta, 'reported,' § 125, p. 105, n. 10.  
 viñnaviadi, 'is reported,' § 125, p. 107, n. 3.  
 viñnavei, (Ś. viñnavedi), 'reports,' § 125; inf. viññādum, p. 106, n. 1; p.p. viññāvida, 105 n. 2.  
 viññāda, 'understood,' § 125.  
 vitthareṇa, 'in full,' p. 105, n. 6.  
 vidduma, 'coral,' p. 127, v. 6.  
 vipphoḍao, 'pimple,' p. 99, n. 11.  
 vibbhala, 'agitated,' § 54.  
 vimukka, 'unloosed,' p. 126, v. 3.  
 vimuha, 'indifferent,' p. 118, v. 76.  
 vimhaa, 'astonishment,' § 47.  
 vimhanijja, AMg., 'nourishing,' p. 170, n. 7.  
 vimharia=visaria, p. 121 (d).  
 vivajjai, 'perishes,' p. 135, n. 3.  
 vivarā, 'awry,' p. 133, v. 85.  
 vivujjhadi, 'awakes,' p. 109, n. 7.  
 visamghadanta, 'dispersing,' p. 118, v. 115.  
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 vissa, 'musty,' p. 178, n. 6.  
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 vihatthimitta, AMg., 'measure of a span,' § 69.  
 vihalia, 'trembling,' p. 136, n. 7.  
 vihāṇa, 'manner,' p. 135, n. 3.  
 vihādi, 'shines,' § 127.  
 vihi, 'performance,' p. 105, n. 9.  
 vihu, 'moon,' p. 148, v. 19.  
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**vīsam**, 'twenty,' § 112.  
**vīsamasi**, 'takest rest,' p. 117, v. 49.  
**vīśasadi**, 'trusts,' p. 103, n. 4.  
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**vīśā**=**vīsam**, § 112.  
**vīhattha**, 'louthsome,' p. 129, v. 75.  
**vuccai**, 'is said,' § 135.  
**vuddha**, 'grown,' § 53.  
**vutta**, 'finished,' p. 99, n. 11.  
**vuttanta**, 'news,' § 60.  
**vuttham**, 'dawned,' p. 131, v. 80.  
**vubblai**, 'is carried,' § 135.  
**vūḍha**, 'carried,' § 125.  
**vūha**, 'order of battle,' p. 141, n. 4.  
**vayana**, AMg., 'wages,' p. 162, n. 6.  
**veṇṇā**, 'pain,' p. 108, n. 1.  
**veccham**, 'I shall know,' § 134.  
**vejja**, 'learned,' § 61.  
**veḍha**, 'enclosure,' p. 127, v. 14.  
**veḍhia**, 'enclosed,' p. 127, v. 14.  
**veḍiā**, 'raised seat,' etc., p. 113, n. 5.  
**veḍi-sam**=**veccham**, § 134.  
**verulia**, 'cat's eye,' § 58.  
**vehavvam**, 'widowhood,' p. 130, v. 78.  
**vo**, 'you, of you,' §§ 106, 107.  
**voccham**, 'I will speak,' § 134.  
**vojha**, 'to be carried,' § 137.  
**vodhum**, 'to carry,' § 136.  
**vottum**, 'to speak,' § 136.  
**voliya**, JM., 'passed,' p. 141, n. 8.  
**M. bolina**.  
**volo**, JM., 'cry,' cf. **M. bolo**, 'speech,' p. 136, §. n. 8.

## S

**sa**, (1) 'with,' (sa).  
 (2) 'own' (eva), p. 107, n. 6.  
**saa**, (ś. **sada** AMg., **saṣa** Mg., **śada**), 'hundred,' §§ 12, 112, p. 156, n. 4.  
**saḍa**, 'cart,' (Mg., **śaṣa**) § 16.  
**saḍiā**, 'toy cart,' p. 110, n. 8.  
**saṣṣa**, 'presence,' p. 14, n. 7.  
**saṁtalā**, p. 100, n. 2.  
**saṁlehaṇā**, AMg., 'final mortification,' p. 159, n. 6.  
**saṁsāda**, 'questioned,' p. 101, n. 6.  
**sakkai**, **sakkei**, 'is able,' p. 135, n. 5.  
**Sakkada**, 'Sanskrit,' § 11.  
**sakka**, 'able,' § 133.  
**sakkāra**, 'favour,' p. 137, n. 3.  
**sakkupāni**, 'I can,' § 121.

**saṅkalā**, 'chain,' § 19. Also **saṅkhalā**, **saṅkhalā**, § 35. Mar. **sākal**. H. **sīkar**. Bg. **śikal**.  
**saṁkhasutti**, 'mother of pearl,' p. 115, v. 4.  
**saṁkhān**, 'conglutated,' p. 128, v. 63.  
**saṁkhoha**, 'shock,' p. 126, v. 3.  
**saṁghia**, 'applied,' p. 128, v. 61.  
**sacca**, 'true,' § 44.  
**saccavia**, 'verified,' p. 121 (e).  
**sacchāha**, 'of the same hue,' p. 114, n. 2.  
**sajoi**, AMg.=**Sajyotiṣam**, § 104.  
**sajja**, 'ready,' p. 140, 7.  
**sajjha**, 'practicable,' § 53.  
**saṁjhā**, 'twilight,' § 44.  
**saḥa**, 'smooth,' p. 172, n. 5.  
**saṇṇia**, 'made a sign,' p. 136, n. 8.  
**saṇṇihic**, 'in vicinity,' p. 134, n. 5.  
**satta**, (1) 'seven.'  
 (2) 'nature, etc.' (**sattca**).  
**satthau**, 'troop,' p. 124 (a).  
**satthia**, 'weapon,' p. 152, n. 7.  
**suda**, Ś., 'hundred,' M. **saa**, § 12, 112.  
**sadda**, 'sound,' § 34. Pb. **sadd**. H. **sād**.  
**saddāla**, AMg., '**śabdarat**,' p. 77.  
**saddāvia**, 'summoned,' p. 136, n. 12. [n. 4.  
**saddāvetā**, AMg., gerund., p. 148.  
**saddhaṣa**, 'panic,' p. 96, n. 5.  
**[saddhike**, Mg., 'feast,' p. 180, n. 3.  
**saṁtappadi**, 'is in distress,' p. 110, n. 3.  
**saṁtāva**, 'anguish,' p. 95, 3.  
**saṁdattha**, 'bitten through,' p. 128, v. 63.  
**saphala**, 'fruitful,' § 5.  
**sapphala**, 'of good results,' p. 134, n. 14.  
**sabbhāva**, 'good nature,' § 34, p. 101, n. 7.  
**samaa**, 'contract,' p. 101, n. 10; 'doctrine,' p. 162, n. 2.  
**samagga**, 'complete,' p. 141, n. 3.  
**saṁannāgaya**, AMg., 'provided with,' p. 159, n. 4.  
**saṁappida**, 'consigned,' p. 96, n. 3; imperat. **saṁappchi**, p. 110, n. 5.  
**saṁādhatta**, 'begun,' p. 139, n. 1.  
**saṁāne**, AMg., pass. part. 'being,' p. 159, n. 3.  
**[saṁlovide**, Mg., 'mounted,' p. 179, n. 7.

samāsattha, 'consoled,' § 125.  
 samikkha, AMg., 'discovers,' p. 143, n. 1.  
 samuggaa, 'box,' p. 94 n. 6.  
 samucchida, 'elevated,' § 45.  
 samudāra, 'address,' p. 101 n. 7.  
 samudda, 'ocean,' § 45.  
 samuppajjitthā, AMg., 'occurred,' p. 157, n. 2.  
 samuppehiyāṇam, AMg., 'perceiving,' p. 143, n. 1.  
 samullasanta, 'brilliant,' p. 113, n. 5.  
 sampai, JM., 'now,' p. 139, n. 1.  
 sampadatta, 'bestowed,' p. 137, n. 1.  
 sampehei, AMg., 'reflects,' p. 164, n. 3; gerund sampehettā, p. 158, n. 3.  
 sambaluyam, JM., 'stores,' p. 153, n. 7.  
 sambhariṇa, 'remembering,' p. 132, v. 84.  
 samma, AMg., 'right,' p. 157, n. 1.  
 sammajjia, 'swept,' p. 168, n. 4.  
 saraa, 'autumn,' p. 153, n. 5.  
 Sarassadi, § 11.  
 sarisa, 'like,' § 24.  
 [śala, Mg., 'accent,' p. 181, n. 2.  
 salūhā, 'praise,' § 57.  
 savaṇa, Apa.=Sramana, p. 77.  
 savaṇa, 'ear,' p. 123. (f).  
 savattī, 'co-wife,' § 36. H. saut.  
 Mar. savat.  
 savara=śabara, § 18.  
 savva, 'all,' § 50. H. sah.  
 savvaṇṇu, 'omniscient,' § 69.  
 savvāṇam, 'of all,' § 111. AMg.  
 savvesim.  
 sasahara, 'moon,' p. 124 (g).  
 sasimulī, 'moon-faced,' p. 123 (d).  
 sassiriadā, 'loveliness,' p. 113, n. 8.  
 sahattha, 'own hand,' § 49.  
 sahara=śaphara, § 13.  
 sahassa, 'thousand,' § 49.  
 sahāu, Apa., 'nature,' p. 77.  
 sahāsa, Apa., 'thousand,' p. 77.  
 sahi, 'friend,' § 13.  
 sāṇṇamae, 'in the evening,' p. 105, n. 3.  
 āṇḍam, Ś 'welcome,' § 49. Mg., āṇḍam, § 11.  
 [śala, Mg., 'ocean,' p. 187, n. 6.  
 sāṇḍa, 'fowler,' p. 99, n. 8.  
 āo, 'from his own,' p. 164, n. 7.  
 sārīkkha, 'like' (M. sārīccha), § 49, 66.

Sālavāhaṇa, § 23.  
 sāhai, 'tells,' § 125; imperat. sāhasu, p. 130, v. 76; gerund. AMg. sāhettā, p. 153, n. 10.  
 sāhaṇā, 'praiseworthy,' § 49.  
 sāhavo, 'saints,' § 93.  
 si, '(thou) art,' § 132.  
 siyā, AMg., 'may be,' § 133.  
 siāla, 'jackal,' § 60. H. syāl.  
 simha, simgha, 'lion,' § 65.  
 silkhāvaiya, AMg., 'precept,' p. 157, n. 4.  
 sikkhida, 'learnt,' § 40.  
 sijjhai, 'is fulfilled,' § 125; fut. AMg., p. 159, n. 9.  
 siñcaī, 'pours,' § 125.  
 siōjā, 'jingle,' p. 123 (d).  
 siṭṭha, 'told,' § 125, p. 139, n. 6.  
 siṇiddha, 'sticky,' etc., § 47.  
 siṇoha, 'affection,' § 47. cf. neha.  
 sitta, 'sprinkled,' § 125. p. 112, n. 4.  
 sirī, =śrī, § 68.  
 siviā, AMg., 'palki,' p. 158, n. 8.  
 [śivila, Mg., 'camp,' p. 186, n. 1.  
 sihāla, =śikhāvat, p. 77.  
 sisa, 'head,' p. 113, n. 1.  
 siha, M., 'lion,' cf. simha, § 65.  
 Apa. sihu, § 73.  
 sihu, M., 'rum,' p. 122 (c).  
 sua, (1) 'heard,' § 125.  
 (2) 'parrot (śuka).  
 suai, 'sleeps,' § 132.  
 suandhi, 'fragrant,' p. 112, n. 5.  
 sua, 'cleaned,' p. 168, n. 4.  
 suidavva, 'to be slept,' p. 99, n. 7.  
 sukkha, 'dry,' § 38. Pb. sukka  
 H. sūkhā. Bg. śukā.  
 sujjhai, 'is purified,' § 125.  
 suṭṭhu, 'well,' § 38.  
 sunai, 'hears,' § 131. Ś sunādi, § 132; gerundivesunidavva, § 137; passive, suniadi § 135, n.  
 surai, Apa., 'hears,' p. 77.  
 [śundikāgāla, Mg., 'grog-shop,' p. 180, n. 3.  
 sunṇa, 'empty,' p. 102, n. 6. Pb. sunnā. H. sūnā.  
 sunedi, 'hears,' §§ 125, 128, 131. cf. sunai.  
 sunhā, 'daughter-in-law,' p. 118, v. 107.  
 sutta (1) 'asleep,' §§ 34, 125.  
 (2)=sūtra.  
 suttaa, AMg., 'belt,' p. 171, n. 10.  
 suda, Ś, 'heard,' § 125. cf. sua.  
 suddha, 'purified,' § 125.

sundaraara, 'more beautiful,' p. 121, (a).

sumarana, 'memory,' p. 122, (a).

sumaradi, 'remembers,' § 57, Also sumaredi, § 128. (M. bharai, p. 132, v. 84); caus. part. sumarā-vida, p. 101, n. 3.

summai, 'is heard,' § 135 (d).

suvai, 'sleeps,' § 125.

suvahum, 'very much,' p. 135, n. 12.

suvaṇa, 'dream,' p. 140 n. 5.

suvo, 'to-morrow,' § 57.

suvvai, 'is heard,' § 135.

sussaisaṣṣam, 'I shall wait upon,' § 134.

suhaa, 'fortunate,' p. 122, (a).

sūaa, 'spy,' p. 177, n. 6.

sūida, JM., sūiya, 'shown,' p. 140, n. 5.

se, (1) AMg., 'he.' Mg., se, § 109.

(2) 'him,' AMg.

(3) 'his,' M., AMg., ś., § 109.

(4) 'her,' AMg., (Mg. se gen.).

(5) 'they, them,' AMg. (Mg. se), § 109.

sea, (1) 'sweat' (śveda).

(2) AMg., seya, 'white,' p. 156, n. 5 (śveta).

(3) AMg. seyam, 'better,' p. 158, n. 2 (śreyas).

sela, 'rock,' p. 121, (b).

sehāliā, 'vitex,' p. 105, n. 10.

so, 'he,' § 108.

soa, (1) 'grief' (śoka).

(2) JM. soya, 'washing,' p. 135, n. 2 (śauca).

soavva=supidavva, § 137.

soum, 'to hear,' § 136, p. 103, v. 2.

sokkha, 'happiness,' § 43.

soccā, AMg., 'having heard,' p. 157, n. 8.

sonhā=sunhā, p. 118, v. 107.

sottia=śrottriya, p. 114, n. 8. Mg. śottie, p. 178, n. 3.

sottum, 'to sleep,' § 136.

sodavva=soavva, § 137. [n. 4.

sodhaṇia, 'to be purified,' p. 101,

somma, 'good sir,' §§ 48, 61.

sovai, sovadi, 'sleeps,' § 132.

sovāna, 'stairs,' p. 114, n. 5.

sohagga, 'auspicious,' p. 113, n. 4.

## H

haa, hada (1) 'struck,' § 125

(2) 'taken,' § 125. cf. hia.

hage, AMg., 'S.,' §§ 11, 107. Apa. haū, § 107.

hattha, 'delighted,' p. 157 n. 8.

haḍakka, Mg., 'heart,' p. 182, n. 1.

hanai, 'kills,' § 125.

hattha, 'hand,' § 38.

haddhi, 'alas,' p. 93, n. 1.

hammai, 'is killed,' § 135 (d).

harida, 'green,' p. 112, n. 4.

haridum, 'to take,' § 136.

harisa, 'joy,' § 57.

havissadi, 'will be,' § 4. Mg. haviśādi.

hasira, AMg., laughing, p. 78.

hasedi, 'laughs,' § 128.

hia, hida, 'taken,' § 12. cf. haa.

hīaa, 'heart,' §§ 9, 60; abl. § 92. H. hīa.

hio, 'yesterday,' § 58.

hīngulaa, 'cinnabar,' p. 169, n. 7.

hutta, 'facing,' p. 108 (c) p. 133, v. 85.

huvai, M.=hoi.

huviṣṣam (Mg. huviśṣam), 'I shall be,' § 134.

hūa, 'become,' § 125. cf. bhūa. H. hūa.

hoi, 'becomes,' §§ 4, 129. cf. huvai. Ś. bhodi.

houm, 'to be,' p. 121 (e); gerund. hoūna, § 122.

hojjā, AMg., 'might be,' § 133.

hottam, 'being,' p. 131, v. 80.

hotthā, AMg., 'was,' p. 156, n. 1.

homi, 'I am,' § 129, hosi, 'thou art.'

hossam=havissam, § 134.

hohii, 'it will be,' § 134.

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